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Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
DEPARTMENTAL RECITAL

(No. 1 in 1959-60 Series)
Thursday, October 15, 1959 - - 7:00 P.M.
East Lounge - Social Hall

Intermezzo, Op. 117, No. 1 . . . . . Brahms

Bryce LeBaron, Piano
(Studio of Robert Cundick)

Concerto No. 5 in A Major . . . . . Mozart
Allegro aperto (Cadenza by Joachim)

Howard Christensen, Violin
Ross Arrington, Piano
(Studio of Lawrence Sardoni)

Prelude and Fugue in C Minor . . . . J. S. Bach
(From Book One of the Well Tempered Clavier)

Gale Bean, Piano
(Studio of Carl Fuerstner)

Concerto in A Minor . . . . . J. S. Bach
Allegro Moderato
Andante
Allegro Assai

Rondo Jeffrey, Violin
Ross Arrington, Piano
(Studio of Lawrence Sardoni)

Sonata, Op. 81a ("Les Adieu") . . . . . Beethoven
First Movement

Gaile Woodruff, Piano
(Studio of Carl Fuerstner)

In the Silence of the Night . . . . . Rachmaninoff
Musetta's Waltz (La Boheme) . . . . . Puccini
Heather . . . . . Eleanor Warren

Norma Pocock, Soprano
Mona Andrus, Piano
(Studio of Kurt Weinzinger)

* * * * * * *

Refreshments served after tonight's recital.

Coming up: Faculty Recital, November 5,
8:00 p.m., East Lounge, Social Hall

Student Recital, November 19,
7:00 p.m., East Lounge, Social Hall

MUSIC DEPARTMENT
BRIGHAM YOUNG UNIVERSITY
Dr. John R. Halliday, Chairman

presents

Merrill Bradshaw ..... Piano
Ina Lou Cheney, Mezzo Soprano
Robert Cundick ..... Piano
Carl Fuerstner ..... Piano
Quentin Nordgren ..... Viola
William Wilkes ..... Trombone
Margaret Woodward ..... Soprano

in a

FACULTY RECITAL

(No. 2 in the 1959-60 Series)

Thursday, November 5, 1959 - 8:00 p.m. - East Lounge, Social Center

PROGRAM

Suite in C Major ..... Henry Purcell

Prelude	Saraband	Riggadoon
Almand	Cebell (Gavot)	Intrada
Courante	Minuet	March

Carl Fuerstner

Three Songs from "Orpheus Britannicus ..... Henry Purcell

Sweeter than Roses
If Music Be the Food of Love
Man Is for the Woman Made

Ina Lou Cheney and Carl Fuerstner

Theme and Variations in G, K. 501 ..... Wolfgang Amadeus Mozart
Robert Cundick and Merrill Bradshaw

Ma bouche rit ..... Johannes Ockeghem
Cangoxa mas ..... Juan Encina
Oh Dulce ..... Louis Millan

Three Songs from John Donne ..... Robert Cundick
Margaret Woodward, William Wilkes, and Quentin Nordgren

Variations on a Theme of Robert Schumann, Op. 23 .... Johannes Brahms
Robert Cundick and Merrill Bradshaw

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

E. Donnell Blackham, Organist

Student of J. J. Keeler

in

GRADUATE RECITAL

Joseph Smith Auditorium — November 8, 1959,

8:45 p.m.

(No. 3 in the 1959-60 Series)

PROGRAM

Chaconne ..... Louis Couperin

Variations on "Mein junges Leben hat ein End" ..... Sweelinck

Toccata and Fugue in C Major ..... Bach

INTERMISSION

Chorale in A Minor ..... Cesar Franck

Chorale Improvisation on "Freu dich sehr, o meine Seele" ..... Sigfrid Karg-Elert

Chorale Prelude, "Ein' feste Burg" ..... Flor Peeters

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents

THE OPERA WORKSHOP

in

THE IMPRESARIO

by

W. A. Mozart

and

THE LOWLAND SEA

by

Alec Wilder

8:15 p.m.

Joseph Smith Auditorium

November 18, 19, 20, 21, 1959

(No. 4 in the 1959-60- Series)

THE IMPRESARIO

A Comedy with Music in One Act

Libretto by
Stephanie the Younger

Music by
W. A. Mozart

English Adaptation by Giovanni Cardelli

CHARACTERS IN ORDER OF APPEARANCE

Mr. Scruples, the old-school Impresario ..... Brent Shaw
Ray Sumner*
Mr. Bluff, his assistant ..... Jack Sederholm
Philip Empey*
Mr. Angel, an elderly stage-struck financier ..... Darrell Hadley
Denis Sorenson*
Madame Goldentrill. an aging opera star ..... Julia Ann Nielsen
Miss Silverpeal, an aspirant opera star ..... Shirley Harrison

* * * * * * * * *

The Scene is Mr. Scruples' Office in Salzburg,
Austria in the late 18th century

* * * * * * * * *

Conductor and Stage Director ..... Don L. Earl
Pianist ..... Carole Crandall
*Thursday, Saturday cast

NOTES FOR *THE IMPRESARIO*

Mozart wrote THE IMPRESARIO in the year 1786 and it was first performed in the Orangerie, at Schoenbrunn, at a party given by Kaiser Joseph the Second for the Governor General of the Netherlands. The date was February 7, 1786 and the little "singspiel" was repeated on February 18 and February 25, 1786.

The term "singspiel" (literally, sing-play) was used by the Germans around 1750 to indicate comic operas which had some dialogue. They borrowed the form, if not the term, from the English who had had great success with their ballad-operas. There is also some relationship with the French opera-comique. Normally the singspiel was a full evening's entertainment. However, this little work was to share the evening with another short work, namely, *Prima la musica, e poi le parole* (*The music first, the words after*) written by Mozart's contemporary and a highly recognized composer in Vienna, Antonio Salieri. Mozart made a spirited jest of the problems of an opera manager, while Salieri wrote a satire on Italian opera.

Many attempts have been made to strengthen the libretto in order to bring it up to the level of Mozart's music. "In the present version, the original cast of ten, six of whom never sing, has been reduced to five, thus eliminating the lengthy and irrelevant dramatic auditions which have no connection with the music. This has also lead to a material reduction in the length of the purely spoken material.

"The mock pathos of the two soprano arias has been retained, together with their tongue-in-cheek solemnity, so deftly reminiscent of the same composer's tragic heroines. The acrimonious pyrotechnics in which the two prima donnas strive for top billing is paraphrased from the original, and the lofty note sounded in the finale . . . has been underlined by what appears a logical denouement to the scrupulous Impresario's dilemma." (Giovanni Cardelli in his foreword to the opera as published by G. Schirmer, Inc., New York).

The finale is a vaudeville which in Mozart's day was a "short satirical poem sung to a melody of popular character." (Apel, *Harvard Dictionary of Music*). It also gives each soloist a solo part plus singing in the ensemble so that there will be a big finale of all on stage.

THE LOWLAND SEA

Libretto by
Arnold Sundgaard

Music by
Alec Wilder

CHARACTERS IN ORDER OF APPEARANCE

Dorie Davis	Jacqueline Roberts Marjorie England*
Johnny Dee	Jack Scott Boyd Hancock*
Captain Jesse, Captain of *The Scarlet Sail*	Thomas Jones, Jr.
Nathaniel Hazard	Kenneth Adams
Amos	Robert Oliphant
The Ship's Doctor	Klair Bybee
Hannah	Marlene Peterson
Belinda	Bonnie Stout
Delight	Naomi Sessions
Patience	Jeannette Royle
Submit	Carolyn Woodruff

Villagers and Sailors

* * * * * * * * *

The scene is a sea coast town about 1845

* * * * * * * * *

Conductor	Brandt Curtis
Stage Director	Lynn Detwiler
Pianist	Gaile Woodruff
Choreographer	Robert Oliphant

*Thursday, Saturday cast

NOTES FOR *THE LOWLAND SEA*

"*The Lowland Sea*" was written out of a remembering of the sea and sea songs—of dunes, of harbors, or voyaging, of loneliness, of waiting. It is hoped that it will seem familiar to anyone who has walked (or wanted to walk) the streets of Nantucket, or has waited for the evening mail boat at Ocracoke. Some of it was suggested by drawings and prints of ships like the *Witch of the Waves* out of Salem, or the *Friar Tuck*, which went aground off the coast of Cornwall. Part of it comes from a nursery song, *Bobbie Shaftoe*, which has been given a new musical setting for this ocassion. And the round, *Here we come a-roving*, follows a form frequently found in play-party songs, in which the actions described by the words are acted out by the singers. The words for *The Cuckoo* are very old, but the music is new." (Foreword to opera by Arnold Sundberg and Alec Wilder in the vocal score, published by G. Schirmer, Inc., New York.)

The plot and scenery have been designed to conform with the simplicity of the music. Johnny Dee, having been reported lost at sea, returns to find his Dorie Davis, believing him dead, has married another.

Chorus for THE LOWLAND SEA

SOPRANOS
Gae Alexander
Alice Hilden
Winnie Irving
Joan Justis
Mona Rae Laramie
Claire Leavitt
Lurline LeVar
Jean Marie Miller

ALTOS
Donna Garrett
Susan Kearns
Lynda Mertz
Judith Owen
Jane Reese
Deanna Turner
Natrone Ward
Faye Wittwer

TENORS
Frank Gillispie
Eugene Green
Larry McBride
Duane Perry
Jim Peterson
John Riehle
Thomas Stosich
Kenneth Wilks

BASSES
Keith Alger
Klair Bybee
Mac Ence
Winston Jensen
Robert Merrill
Rodger McAfee
Robert Oliphant
Robert Riska

PRODUCTION STAFF

Director ..... Don L .Earl
Assistant Director ..... Brandt Curtis
Stage Director ..... Don L. Earl
Assistant Stage Director ..... Lynn Detwiler
Scene Designer ..... Charles Henson
Technical Director ..... Wayne Phillips
Choreographer ..... Robert Oliphant
Accompanists ..... Carole Crandall, Nancy Empey, Pat Kelsey, Monte Madsen, Gaile Woodruff
Sets ..... Members of Stagecraft Class
Lights ..... Jan Sienssen, Leah Holley
Properties ..... Susan Kearns, Deanna Turner
Makeup ..... Marlene Peterson, Priscilla Jacob, Jean Marie Miller
Costumes ..... Salt Lake Costume Company
Posters ..... Mac Ence
Publicity ..... B.Y.U. News Bureau, Merrill Bradshaw
Ticket Sales ..... Bill Adams, President, Inter Service Unit Council
Ushers ..... Members of Opera Workshop

Production rights for THE IMPRESARIO by Mozart and THE LOWLAND SEA by Wilder are by special arrangement with the publishers, G. Schirmer, Inc., New York.

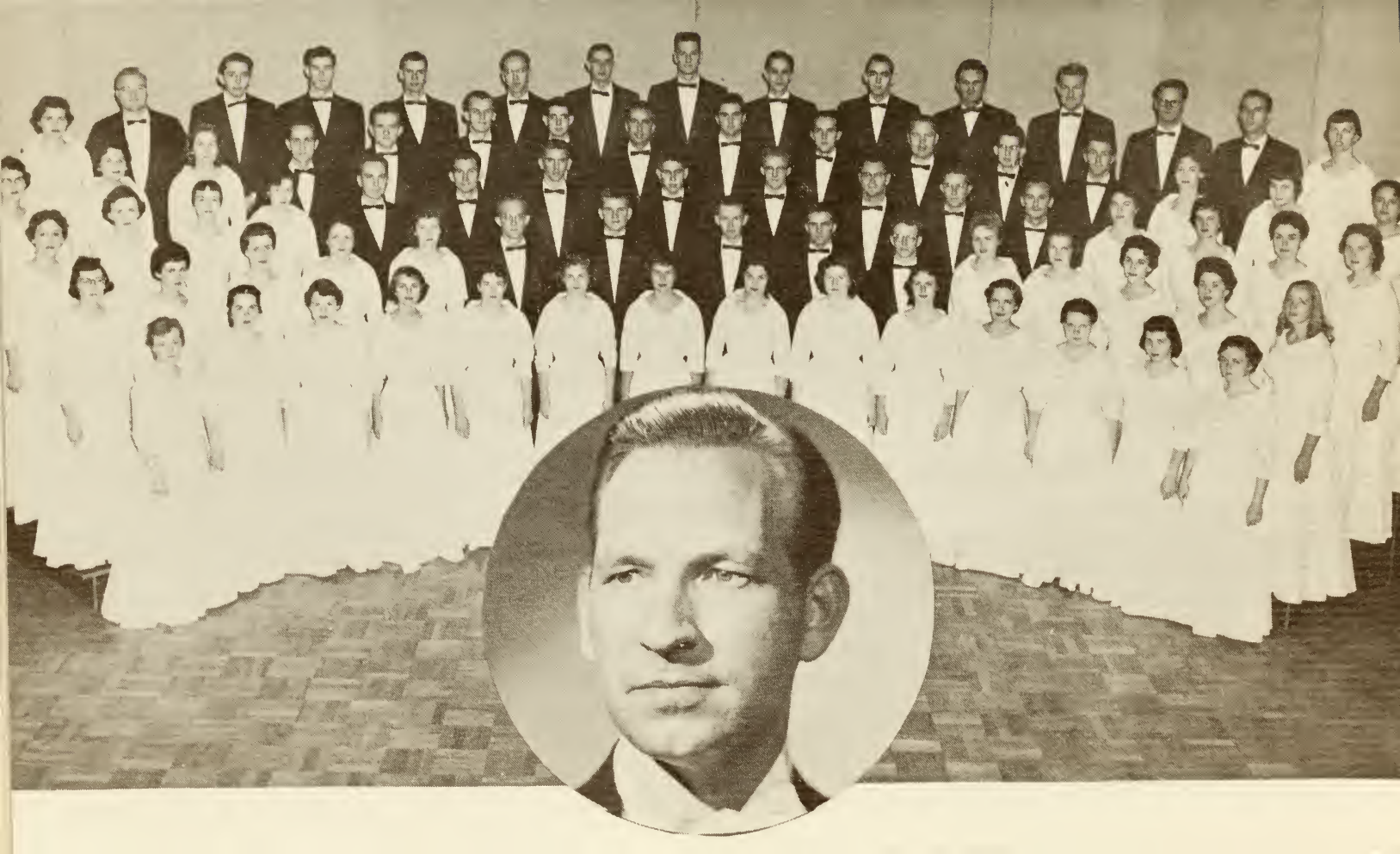
COMING ATTRACTIONS:

Orchestra and A Cappella Thanksgiving Assembly — November 25, 10:00 a.m. — Smith Fieldhouse.

Concert Band and Madrigal Singers — December 2, 8:15 p.m. — Joseph Smith Auditorium.

Music Department Recital — December 3, 8:00 p.m. — East Lounge, Social Hall.

Music Department Christmas Concert — December 10, 8:15 p.m. — Smith Fieldhouse.



PROGRAM

BRIGHAM YOUNG UNIVERSITY
A CAPPELLA CHOIR

NEWELL B. WEIGHT, *Director*

(No. 41-51 in the 1959-60 Series)

Sh'ma Yisroel (from the Synagogue Service) - *arr. A. W. Binder*

Called the watchword of Israel.

"Hear O Israel! The Lord our God—
the Lord is One! Praised be His
Name whose kingdom is forever
and ever."

V'shomru (based on an ancient Hebrew folk melody) - *arr. A. W. Binder*

The arranger has caught the spirit of the ancient synagogue service of Solomon's time. The V'shomru dates back almost three thousand years.

"The children of Israel shall
remember the Sabbath and keep
it Holy."

Death, I Do Not Fear Thee - - - - - - *J. S. Bach*

(From the motet "Jesu, Priceless Treasure")

Hosanna to the Son of David - - - - - *Healey Willan*

Offer Unto God (from "Psalm 50") - - - *F. M. Christiansen*

I Know That My Redeemer Lives - *Edwards (arr. N. B. Weight)*

(A hymn of many faiths.)

CHOIR

---

accompanied by Yvonne Blaylock

Sweet and Low - - - - - - - - - *Barnby*

THE FORTE'S QUARTET

Carol Pulley, Jean Palmer, Carolyn Merrill, Charlene Johns

Etude (Black Key) - - - - - - - - *Chopin*

Karen Keller, piano

Musetta's Waltz Song (from *La Boheme*) - - - - *Puccini*

JoAnn Ottley, soprano

accompanied by Yvonne Blaylock

Scarlet Ribbons - - - - - - - American folksong, *arr. by Ron Lee*

MALE QUARTET

Ron Lee, Bob Merrill, Dick Linford, Dick Robbins

Beautiful Savior (Crusader's Hymn) - - *arr. F. M. Christiansen*

contralto soloist: Nancy Folsom

Hymn to St. Cecilia (Part I) - - - - - *Benjamin Britten*

What Child Is This (Greensleeves) - - - - English tune *arr. by Shaw-Parker*

tenor soloist: Jerry Ottley

Ain't Got Time To Die - - - - - - *Hall Johnson*

tenor soloist: John Thompson
or Dick Baer

CHOIR

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Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

DEPARTMENT RECITAL

(No. 5 in 1959-60 Series)

Thursday, November 19, 1959 - - - 7:00 P.M.

East Lounge - - Social Hall

La Folia Variations . . . . . Corelli
Cadenza by H. Leonard

Phyllis Clay, Violin
Claudia Johnson, Piano
(Studio of Lawrence Sardoni)

Des Pas Sur La Neige . . . . . Debussy

Bryce LeBaron, Piano
(Studio of Robert Cundick)

Gretchen at the Spinning Wheel . . . . Schubert
Quia Respexit from "The Magnificat" . . . Bach

Nadene Nelson, Soprano
Chloe Ann Green, Piano
(Studio of Margaret Woodward)

Capriccio in F# minor, Op. 76, No. 1 . . Brahms

Dean Pace, Piano
(Studio of Carl Fuerstner)

Lullaby . . . . . Gretchaninoff
Caro Nome . . . . . , Verdi

Nancy Empey, Soprano
Karen Keller, Piano
(Studio of Brandt Curtis)

Sarabande from the Suite "Pour le Piano" . .Debussy

Barbara Coates, Piano
(Studio of Merrill Bradshaw)

Beau Soir . . . . . Debussy
Stride la vampa (Il Trovatore) . . . . . Verdi

Diane Heder, Mezzo-Soprano
Carolyn Merrill, Piano
(Studio of Kurt Weinzinger)

Three Fantastic Dances, Op. 1 . . . Shostakovitch

Ross Arrington, Piano
(Studio of Carl Fuerstner)

Lieder eines fahrenden Gesellen . . . . Mahler
Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen

Roy Samuelson, Baritone
Rayola Van Wagenen, Piano
(Studio of John R. Halliday)

"SYMPHONY IN SONG"

presented
by the

Brigham Young University

A CAPPELLA CHOIR
under the direction of Newell B. Weight

and the

SYMPHONY ORCHESTRA
under the direction of Lawrence Sardoni

(No. 6 in the 1959-60 Series)

Wednesday, November 25, 10:00 a.m.

George Albert Smith Fieldhouse

AMERICA THE BEAUTIFUL

Oh Beautiful for spacious skies
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America! God shed His grace on thee
And crown thy good with brother-hood
From sea to shining sea.

Oh Beautiful for pilgrim feet
Whose stern impassioned stress
A thoroughfare of freedom beat
Across the wilderness!

America! America! God mend thine every flaw,
Confirm thy would in self control,
Thy liberty in law.

PROGRAM

Sh'ma Yisroel (from the Synagogue Service)
A. W. Binder

Hear O Israel! The Lord our God
the Lord is One! Praised be His
Name whose kingdom is forever
and ever.

V'shomru (Based on an ancient Hebrew melody)
A. W. Binder

The children of Israel shall
remember the Sabbath and keep
it Holy.

Death, I Do Not Fear Thee ------- J. S. Bach

Hymn to St. Cecilia (Part I) ------ Benjamin Britten

Hosanna to the Son of David ------- Healey Willan

I Know That My Redeemer Lives - Edwards
(Arr. N.B. Weight)

Offer Unto God (from Psalm 50) - F.M. Christiansen

A CAPPELLA CHOIR

Carmen Suite ------------------- Georges Bizet

Prelude to Act III
Entr'acte
Entr'acte
Prelude

Rienzi Overture ----------------- Richard Wagner

SYMPHONY ORCHESTRA

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Presents the

MADRIGAL SINGERS

Dr. John R. Halliday, Director

Mona Andrus, Accompanist and Harpsichordist

John Lile, Guest Organist

and the

CONCERT BAND

Ralph Laycock, Director

Naomi Boyer, Oboe Soloist

in

CONCERT

(No. 7-21 in the 1959-60 Series)

8:15 p.m.

Joseph Smith Auditorium Wednesday, December 2, 1959

MADRIGAL SINGERS PERSONNEL

Sopranos

Marsha Benson
Charlene Goodsen
R'Lene Jensen
Sharon King
Norma Pocock
Colleen Redford
Reva Rowe
Judith Spendlove

Altos

Charlene Anderson
Joan Anderson
Mona Andrus
Diana Bybee
Diane Heder
Louise Prince
Susan Yank
Vanja Yorgason

Tenors

Ron Beers
David K. Jacobs
McKay Rollins
Alden Sorensen
Mike Suzuki

Basses

Ross Brown
Irel Collinwood
Keith Cooper
Robert Fossum
*Maughan McMurdie
Jack Gary Smith
Rod Zabriskie

*Assistant Director

COMING EVENT:

Christmas Concert, Combined Musical Organizations.
Smith Fieldhouse, Thursday, December 10, 1959
8:15 p.m.

Program

MADRIGAL SINGERS

Show Pity Lord ..... J. S. Bach (1685-1750)

Grant Unto Us the Joy of Thy Salvation
..... Johannes Brahms (1833-1897)

Te Deum in G ..... R. Vaughan Williams (1872-1958)

John Lile at the Organ

Sonatina No. 13 ..... D. Scarlatti (1683-1757)

Mona Andrus, Harpsichordist

O Magnum Mysterium ..... Victoria (1549-1611)

Ich weiss mir ein Meidlein ..... Lassus (1530-1594)

Since My Tears and Lamenting ..... Morley (1557-1603)

Geese on the Water ..... Martinu (1890-)

A Child is Born in Bethlehem ..... Danish Carol — Arr. Pooler

Gloria in Excelsis (Words by Martin Luther) .... Jolley-Hoggard

Charlene Goodsen, Soprano Soloist — John Lile, Organist

Trumpets

Blaine Hales
Cornelia Bates
Brent Packard

Trombones

Carson Sharp
Dean Hansen
Lurae Ahrendes
Dean Pace

Percussion

Mary Oveson
Craig Paxman

CONCERT BAND

Overture to *The Messiah* ..... Handel-Cailliet

The Socerer's Apprentice ..... Dukas-Cailliet

Concertino for Oboe ..... Mozart-Laycock

Allegro

Naomi Boyer, Oboe Soloist

Yellowstone Suite ..... Klein

Yellowstone

Symphonic Songs for Band ..... Bennett

Serenade
Spiritual
Celebration

CONCERT BAND PERSONNEL

Piccolo

Mary Thomas

Flutes

Janet Grigg
Linda Callister
Mary Thomas
Mary K. Davis
Earlene Wright
Merilyn Dalley

Oboes

Naomi Boyer
Billie Grigg

Clarinets

Clifford Sorenson
Fred Bonney
Brent Faulkner
Steven Joplin
Wendell Gray
Ben Knudsen
Lynn Call
Chuck Borough
Marilyn Barney
Laurel Bates
Jerry Hall
Julianna Christensen
Lurlene LeVar

Alto Clarinets

Susan Richards
Joyce Swenson

Bass Clarinets

Marian McCarty
Alan Justesen
Polly Milner

Bassoons

Louis Sutherland
Gayle Bramwell
Robert Young
Kathleen Sandberg

Saxophones

David Tucker
Dennis Spendlove
Merlin Witt

Cornets and Trumpets

Blaine Hales
Cornelia Bates
Brent Packard
Billy Nelson
Melvin Martin
Terry Richards
Ray Goodwin
Beth Shawcroft
Vaughan Hoopes
Varol Shaw
Rex Griffiths
John Riehle

French Horns

Howard Eastlund
Lynn Robinson
Ruel Brown
Curtis Knight
Bob Frankovich
Nancy Carey
Susan Deputy
Willa Lunt

Trombones

Carson Sharp
Dean Hansen
Roy Rummler
Lurae Ahrendes
Richard Bybee
Delbert Groberg
Dean Pace
Craig Kirkham

Baritones

James May
Antoinette Hatch
Marjorie Light
James Brague

Tubas

James Greenhalgh
Bob Riska
Arvid Mortenson
Dennis Farnsworth

String Bass

Bob Johnson

Timpani and Percussion

Mary Oveson
Craig Paxman
Bob Campbell
Lowell Fisher

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT
Dr. John R. Halliday, Chairman

Presents

SCHOLA CANTORUM

on tour

December 2, 3, 4
(No. 22-31 in the 1959-60 Series)

PROGRAM

I

Fanfare for Christmas Day . . . . . Shaw
Choruses from "Magnificat" . . . . . J.S. Bach
1. Magnificat
2. Omnes Generationes
3. Suscepit Israel
4. Fecit Potentiam

II

Solo or Ensemble

III

Glory to God . . . . . Gretchaninoff
O Saviour So Sweet . . . . . Scheidt
The Boar's Head . . . . . Bax

IV

Solo or Ensemble

V

The People That Walked in Darkness . . . . Mennin
A Carol . . . . . Bacon

VI

O Lord God . . . . . Tschesnekoff
O Lord, The Measure of Our Prayers . . . Lockwood
Noel . . . . . Slater

BRIGHAM YOUNG UNIVERSITY

presents

O P E R A W O R K S H O P C H O R U S

Don L. Earl, Director

High School Tour

1959
Series No. 32 - 40

December 2, 1959. . . . . .Bingham High School
December 2, 1959. . . . . .Granger High School
December 3, 1959. . . . .Olympus Jr. High School
December 3, 1959. . . . . .Olympus High School
December 3, 1959. . . . . .Granite High School
December 4, 1959. . . . . .Cyprus High School
December 4, 1959. . . . . .Tooele High School
December 4, 1959. . . . .Grantsville High School

PROGRAM

I

Harvest Festival and Song of Thanksgiving
from the cantata "The Harvest". . . Richard Kountz

A Birthday (women's chorus). . . . . Woodman-Downing

Soloists*

Christmas Day in the Morning. . . . . C. R. Cronham
Gaile Woodruff, Pat Kelsey, Accompanists

II

"Only Four Day Left Until Christmas". . . . . a reading
Priscilla Jacob

"Accordiana". . . . . accordian solo
Phil Empey

"Tweety Pie". . . . . novelty number
Carolyn Woodruff, Jeanette Royle

III

America the Beautiful. . . . . Ward-Wilson
Descant: Nancy Empey, Margaret Grange
Jean Marie Miller, Shauna Seeley, Joan Justis

Robin Loves Me. . . . . Adam de la Hale-Damrosch

Soloists*

The King and I. . . . . Richard Rogers
Gaile Woodruff, Pat Kelsey, Accompanists

IV

Russian Picnic — Harvey Enders
Pat Kelsey, Accompanist

CRISTMAS

"O Holy Night" . . . . . Adolphe Ad...
Margaret Grange, soprano
Nancy Empey, accompanist

"It's the Loveliest Night of the Year". Rosas-Aaronson
Shauna Seely, soprano
Pat Kelsey, accompanist

"If God Left Only You" . . . . . Denemo...
Julia Bogh, contralto
Pat Kelsey, accompanist

OPERA

"Tarantelle Intermezzo". . . . . Sandoval
Lila Kitchen, soprano
Pat Kelsey, accompanist

"Habanera" from Carmen. . . . . Bize...
Evelyn Oaks, contralto
Gaile Woodruff, accompanist

"Bali Hai" from South Pacific . . . . . .Roger...
Lynda Mertz, soprano
Pat Kelsey, accompanist

"Make Believe" from Show Boat. . . . . .Kern
Jean Marie Miller, soprano
Nancy Empey, accompanist

DUETS

The Lowland Sea. . . . . Wilder
Jackie Roberts, Jack Scott
Gaile Woodruff, accompanist

Oklahoma - "People Will Say We're In Love". . .Roger...
Marlene Peterson, Boyd Hancock
Pat Kelsey, accompanist

La Traviata. . . . . .Verdi
Lila Kitchen, Wayne Keith
Pat Kelsey, accompanist

The Chocolate Soldier - "My Hero". . . . . .Strauss
Nancy Empey, Wayne Keith
Pat Kelsey, accompanist

MALE SOLOISTS

"Granada" . . . . . .Agustin Lara
Jack Scott, baritone
Gaile Woodruff, accompanist

"Sylivia" . . . . . .Speaks
Robert Merrill, baritone
Pat Kelsey, accompanist

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
DEPARTMENTAL RECITAL

(No. 52 in 1959-60 Series)
Thursday, December 3, 1959 - - 8:00 P.M.
East Lounge - Social Center

Caro mio ben . . . . . Giordani
Who is Sylvia? . . . . . Schubert

Nellie Don Spencer, Soprano
Barbara Coates, Piano
(Studio of Kurt Weinzinger)

Sonata for Violin, K. 305 . . . . . Mozart
Allegro Molto
Theme and Variations

Signe Slangerup, Violin
Carole Eitel, Piano
(Studio of Lawrence Sardoni)

Voi che sapete . . . . . Mozart
If My Song Had Wings for Flying Hahn

Mona Rae Laramie, Soprano
Reva Hatch, Piano
(Studio of J.W. McAllister)

****

Coming Events:

Die Winterreise, December 7,
8:15 P.M. 260 McKay Building

Department Christmas Concert,
December 10, 8:15 P.M.
Smith Fieldhouse

Bouree from the 2nd Violin Sonata . . . J. S. Bach
(Transcribed for Piano by Camille Saint Saens)

Five Pieces on Popular Folktunes of Brazil . . . . . **Heitor** Villa-Lobos

Sonho de uma crianca (The Child's Dream)
O Corcunda (The Hunchback)
Caranqueijo - la versas (The Crab - 1st version)
A pombinha voou (The Little Dove Flew Away)
Vamos atraz da serra, oh, Calunga! (Let us go over the Mountain, Calunga)

Bonnie Horrigan, Piano
(Studio of J. Homer Wakefield)

Do Not Go, My Love . . . . . Hagerman

Elaine Storrs, Soprano
Barbara Coates, Piano
(Studio of Kurt Weinzinger)

Letter Duet from "The Marriage of Figaro" . . Mozart

Elaine Storrs, Soprano
Lorna Storrs, Soprano
Barbara Coates, Piano
(Studio of Kurt Weinzinger)

Piano Trio in C minor, Op. 1, No. 3 . . Beethoven
Allegro

Rondo Jeffrey, Violin
Stephen Clark, 'Cello
Ross Arrington, Piano
(Studio of Lawrence Sardoni)

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

presents

FRANZ SCHUBERT'S

"DIE WINTERREISE"

(The Winter-Journey)

(No. 53 in the 1959-60 Series)

Kurt Weinzinger ..... Baritone
Carl Fuerstner ..... Piano
Merrill Bradshaw ..... Commentary

Monday, December 7, 1959, 8:15 p.m. Room 261 McKay Building

* * * * *

Poems by Wilhelm Müller

GUTE NACHT
DIE WETTERFAHNE
GEFROR'NE TRAENEN
ERSTARRUNG
DER LINDENBAUM
WASSERFLUT
AUF DEM FUSSE
RUECKBLICK
IRRLICHT
RAST
FRUEHLINGSTRAUM
EINSAMKEIT
DIE POST
DER GREISE KOPF
DIE KRAEHE
LETZTE HOFFNUNG
IM DORFE
DER STUERMISCHE MORGEN
TAEUSCHUNG
DER WEGWEISER
DAS WIRTSHAUS
MUT
DIE NEBENSONNEN
DER LEIERMANN

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

Studio of Brandt Curtis

Monday, December 7, 1959 7:00 P. M.
255 College Building

On the Banks of Allen Water . . . . Fisher
Thou art Near Me, Margarita . . Meyer-Helmund

Charles Soper, Tenor
Nancy Empey, Accompanist

O mio Babbino Caro (from "Gianni Schicchi") . Puccini

Naomi Sessions, Soprano
Nancy Empey, Accompanist

I Attempt from Love's Sickness to fly . . H. Purcell
I love thee . . . . . Grieg

Kenneth Adams, Tenor
Nancy Empey, Accompanist

People will say we're in love (from "Oklahoma") . .
. . . . . Rodgers

Boyd Hancock and Marlene Shumway
Nancy Empey, Accompanist

Deh vieni no tardar (Delightful joy, O Come, from "Le
Nozze di Figarro") . . . . . Mozart

Joan Justis, Soprano
Nancy Empey, Accompanist

With amourours heart I sing this refrain . de la Halle
Blessed is He . . . . . Albert

David Jarvis, Bass
Kaye Glover, Accompanist

If God left only you . . . . . Densmore

Farrell McKinney, Tenor
Carol Curtis, Accompanist

By the Sea . . . . . Schubert
Tears . . . . . Godard

Beverly Watkins, Contralto
Helen Visick, Accompanist

If my songs had wings . . . . . Hahn
How beautiful are the feet (from the "Messiah"). . Handel

Margaret Grange, Soprano
Marba Cottle, Accompanist

Meine Liebe is grün . . . . . Brahms

Darrell Hadley, Tenor
Barbara Coates, Accompanist

Alone in the Fields . . . . . Brahms
Tomorrow . . . . . R. Strauss
The Lotus Flower . . . . . Schumann
Dedication . . . . . Schumann

Lurlene Levar, Soprano
Brenda Marley, Accompanist

I know that my Redeemer liveth, from the
"Messiah". . . . . Handel

Michaelene Packer, Soprano
Betsy Cannon, Accompanist

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

Music for Christmas 1959

GEORGE ALBERT SMITH FIELDHOUSE

THURSDAY, DECEMBER 10, 1959 8:15 P.M.

PROGRAM

(No. 54 in the 1959-60 Series)

Christmas Fantasy ..... Leroy Anderson

SYMPHONY ORCHESTRA

Lawrence Sardoni, Conductor

We Wish You a Merry Christmas ..... Traditional English Carol
O Magnum Mysterium ..... Tomas Luis de Victoria
Gloria in Excelsis ..... Jolley-Hoggard

MADRIGAL SINGERS

John R. Halliday, Conductor
Mona Andrus, Accompanist; John Lile, Organ

Trumpets	*Trombones*	*Percussion*
Blaine Hales	Carson Sharp	Mary Overson
Cornelia Bates	Dean Hansen	Craig Paxman
Brent Packard	Lurae Ahrendes	
	Dean Pace	

Fanfare for Christmas Day ..... Martin Shaw
The People That Walked in Darkness ..... Peter Mennin
A Carol ..... Ernst Bacon
The Boar's Head ..... Arnold Bax
Omnes Generationes ("Magnificat") ..... Johann Sebastian Bach

SCHOLA CANTORUM

Ralph Woodward, Conductor
Wayne Mayberry and Irene Hardy, Accompanists

Two Carols ..... arr. Leroy Anderson

Patapan (Woodwind Choir)

March of the Kings (Brass Choir)

Overture to *Messiah* ..... Handel-Cailliett

CONCERT BAND

Ralph Laycock, Conductor

What Child Is This? ..... English Carol, arr. Shaw-Parker

The Birds ..... Dom Gregory Murray

Christmas Hymn ..... Hugo Juengst

A CAPPELLA CHOIR

Newell Weight, Conductor

To God on High Be Glory ..... Johann Sebastian Bach

Lo, How a Rose E'er Blooming ..... Michael Praetorius

The Three Kings ..... Healey Willan

Deo Gracias ..... Benjamin Britten

UNIVERSITY CHORALE

Kurt Weinzinger, Conductor

Joan Thomander, Organ

Carol Fantasy ..... Normand Lockwood

COMBINED CHORUSES AND SYMPHONY ORCHESTRA

John R. Halliday, Conductor

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

presents

BARBARA ALLEN, pianist

Student of Carl Fuerstner

in a

GRADUATE RECITAL

East Lounge, Social Center — January 7, 1960

8:00 p.m.

(No. 55 in the 1959-60 Series)

PROGRAM

Partita in B flat Major ..... Bach

Praeludium
Allemande
Corrente
Sarabande
Minuet I
Minuet II
Gigue

Sonata in E flat, Op. 31 No. 3 ..... Beethoven

Allegro
Allegretto vivace
Menuetto
Presto con fuoco

INTERMISSION

Le Tombeau de Couperin ..... Ravel

Prelude
Minuet
Rigaudon

Capriccio in g minor, Op. 116 ..... Brahms

Intermezzo in A Major, Op. 118 ..... Brahms

Rhapsody in E flat Major, Op. 119 ..... Brahms

250 12-59 FAMU 13502

MUSIC DEPARTMENT

BRIGHAM YOUNG UNIVERSITY

Dr. John R. Halliday, Chairman

presents

Robert Cundick ..... Piano	Ralph Laycock ..... Clarinet
Brandt Curtis ..... Tenor	Arminta Mathews....Soprano
Carl Fuerstner ..... Piano	Nadine Nibley ..... Violin
Harold Laycock ..... Viola	Richard Nibley ..... Violin

in a

Faculty Recital

(No. 56 in the 1959-60 Series)

Thursday, January 14, 1960, 8:00 p.m., East Lounge Social Center

PROGRAM

Trio in E flat Major, K.498 ..... Wolfgang Amadeus Mozart
- Andante
- Menuetto
- Allegretto

Harold Laycock, Ralph Laycock, Robert Cundick

Melodies Passagères ..... Samuel Barber
- Puisque tout passé
- Un cygne
- Tombeau dans un parc
- La clocher chante
- Dé Part

Brandt Curtis, Carl Fuerstner

Violin Sonata ..... Robert Cundick
- Allegro tranquillo
- Allegro
- Larghetto

Richard Nibley, Robert Cundick

Chanson de Ronsard ..... Darius Milhaud
- Une fountain
- Cupidon
- Dieu vous gard

Arminta Mathews, Carl Fuerstner

Selected Violin Duets ..... Bélà Bartók

Richard and Nadine Nibley

Duet from the First Act of "Lucia di Lammermoor"
....Gaetano Donizetti

Arminta Mathews, Brandt Curtis, Carl Fuerstner

Brigham Young University
Music Department

Presents

The Schola Cantorum

Ralph Woodward, Conductor

in Its

Winter Concert

of

Sacred Music

Joseph Smith Auditorium — January 20, 1960

8:15 p.m.

(No. 57 in the 1959-60 Series)

PROGRAM

Magnificat ..... Johann Sebastian Bach

Schola Cantorum and Chamber Orchestra

Nadine Nelson, soprano — Margaret Hansen, contralto

Glenna Stahle, soprano — Richard Smack, tenor

Hugh Alsop, bass

No. 1. Chorus

Magnificant anima mea Dominun

(My soul doth magnify the Lord)

No. 2. Aria

Et exultavit spiritus meus in Deo salutari meo

(And my spirit hath rejoiced in God my Saviour)

No. 3. Aria

Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent.

(For He hath looked upon the low estate of His handmaid; for behold, from henceforth all generations shall call me blessed.)

No. 4. Chorus

Omnes generationes

(All generations)

No. 5. Aria

Quia fecit mihi magna, qui potens est, et sanctum nomen ejus.

(For He that is mighty hath done great things; and holy is His name.)

No. 6. Duet for Alto and Tenor

Et misericordia a progenie in progenies timentibus eum.

(And His mercy is unto generations and generations of them that fear Him.)

No. 7. Chorus

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

(He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.)

No. 8. Aria

Deposuit potentes de sede, et exaltavit humiles.

(He hath put down princes from their thrones, and hath exalted them of low degree.)

No. 9. Aria
Esurientes implevit bonis, et divites dimisit inanes.
(The hungry He hath filled with good things; and the rich He hath sent empty away.)

No. 10. Trio for Treble Voices
Suscepit Israel puerum suum recordatus misericordiae suae.
(He hath given help to Israel His servant, that he might remember mercy.)

No. 11. Chorus
Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.
(As He spake unto Abraham and his seed forever.)

No. 12. Chorus
Gloria Patri, Filio, et Spiritui sancto; sicut erat in principio, et nunc, et semper et in secula seculorem. Amen.
(Glory to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be; world without end. Amen.)

INTERMISSION

Laudi alla Vergine Maria ..... Giuseppe Verdi
The great 19th century Italian composer, while remembered primarily for his tremendous contributions in the field of opera, still found an outlet for his deep religious convictions in the monumental "Requiem" and "Four Sacred Pieces," composed at the apex of his musical maturity. The chorus programmed here is the only one composed for treble voices.

The People That Walked in Darkness ..... Peter Mennin
This chorus for women's voices is from the contemporary cantata, "The Christmas Story," by this gifted American composer.

Women's Chorus

O Saviour So Sweet ..... Samuel Scheidt
Glory to God ..... Alexander Gretchannioff

Male Chorus

O Lord God ..... Paul Tschesnokoff
O Lord, the Measure of Our Prayers ..... Normand Lockwood

Schola Cantorum

J. J. Keeler, organ

PERSONNEL

First Violins

Jean Nesbitt
Rondo Jeffery
Carolyn Decker
Mary Allen
Signe Slangerup

Second Violins

Phyllis Clay
Nancy Barnes
Howard Christensen
Linda Luckau
Shawna Robison

Violas

Harold Laycock*
Wayne Wood

Celli

Karen Ogden
Loya Vance
Stephen Clark

Double Bass

Sharron Ward

Flutes

Janet Grigg
Linda Callister

Oboes

Naomi Boyer
Kenneth Jensen

English Horn

Naomi Boyer

Bassoon

Jacob Bos*

Trumpets

Blaine Hales
Clifford Madsen*
Floyd Murphy

Harpsichord

Wayne Mayberry

Organ

J. J. Keeler*

*Faculty Members.

We should like to express our appreciation to Professor Wakefield for the use of the harpsichord for tonight's performance.

Soprano

Joyce Anderson
Nancy Birkeland
Sylvia Cropper
Penny Druke
Marilyn Fish
Patricia Goodrich
June Green
Diane Hartley
Lael Heiner
Vee Ann Jeffs
Marie Kearl
Nancy Lill
Nola Matthews
Mary Merrell
Claudia Miller
Brenda Morfrison
Nadine Nelson
Shirley Nordgren
Jacqueline Olson
Patricia Pierson
Jacqueline Richardson
Janice Rickert
Sharron Rowe
Mary Ann Saxell
Glenna Stahle
Deanne Whiting

Alto

Lynda Burton
Dorothy Brady
Vernean Butcher
Wanda Cannon
Carol Criddle
Mildred Edwards
Sue Evans
Mary Ann Grudzinski
Margaret Hansen
Lona Harrington
Carol Hollingshead
Kathryn Hunsaker
Nancy James
Julaine Johnson
Patricia Kelly
Susie Kerns
Jeannette Ludlow
Adele Neilson
La Reta Pearce
Linda Potter
Vicki Rowe
Judy Simonds
Carole Usher
Margaret Weeks
Connie Whipple

Tenor

William Ashmore
Larry Benson
Spencer Condie
James Fisher
Leroy Heaton
Robert Jenkins
Garth McCann
Kay Mendenhall
Douglas Morrison
Bob Newell
Richard Smack
Kay Salmon
Robert Seeley
Charles Shipp
Paul Thomas
Kenneth Zeeman

Bass

Hugh Alsop
Stephen Anderson
DeMoyne Bekker
Gary Bischoff
James Brague
Ben Fietkau
Robert Harmon
Vernon Honda
Arthur Jeffery
Orrin Jorgensen
Robert Lewis
Marlow Mace
Robert Matheson
Vernon Mattson
Randy Owen
Charles Thurman
Bruce Watts
Larry Whiting
Rudy Zander

Ralph Woodward, Conductor
Robert Bowden, Assistant Conductor
Wayne Mayberry and Irene Hardy, Accompanists

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

DEPARTMENT RECITAL

(No. 58 in 1959-60 Series)

Thursday, January 28, 1960 - - - - 8:00 P.M.

East Lounge - - - Social Hall

Lascia ch'io pianga . . . . . Handel
My Love is Green . . . . . Brahms

Jean Tidwell, Soprano
Judy Johnson, Piano
(Studio of Ina Lou Cheney)

Lotus Flower . . . . . Schumann
Villanelle . . . . . Dell'Agua

Lurlene Levar, Soprano
Branda Morley, Piano
(Studio of Brandt Curtis)

O wüsst' ich doch den Weg zurück Brahms
The Princess . . . . . Grieg

Jerold Ottley, Tenor
Yvonne Blaylock, Piano
(Studio of Newell B. Weight)

Sonata K. 576 . . . . . Mozart
Allegro

Carole Crandall, Piano
(Studio of Carl Fuerstner)

Il est doux, il est bon (Herodiade) . . . . . Massenet
Under the Greenwood Tree . . . . . Moore

Beverly Morrison Thomas, Soprano
Mary Howlett, Piano
(Studio of Ralph Woodward)

Concerto in C minor (2 harpsichords) . . . . . Bach
Allegro
Adagio
Allegro

Barbara Allen and Wayne Mayberry
(From Ancient Instrument Ensemble
and studio of Carl Fuerstner)

Evening Hymn . . . . . Purcell
Der Nussbaum . . . . . Brahms

Marsha Hoyt, Mezzo Soprano
Yvonne Blaylock, Piano
(Studio of Newell B. Weight)

BYU MUSIC DEPARTMENT

PRESENTS

Jacob Bos	Cello
Harold Laycock	Viola
Ralph Laycock	Trumpet and Clarinet
Carl Fuerstner	Piano
Richard Nibley	Violin
Quentin Nordgren	Viola
Lawrence Sardoni	Cello
Carson Sharp	Trombone
William Wilkes	Trombone
Ralph Woodward	Bass
Margaret Woodward	Soprano
Homer Wakefield	Recorder
Louise Wakefield	Harpsichord

IN A

FACULTY RECITAL

(No. 64 in 1959-60 Series)

Thursday, February 4, 1960, 8:00 p.m. East Lounge, Social Center

PROGRAM

Sonata pian' e forte ..... Giovanni Gabrieli
Canzon No. 2 in the 7th Mode ..... Giovanni Gabrieli
(from the Sacrae Symphoniae)
Madsen, R. Laycock, Wilkes, Sharp,
H. Laycock, Nordgren, Sardoni, Bos

Aria di Radimisto from "Radimisto" ..... George Frederick Handel
Aria di Posenna from "Muzio Scevola" ..... George Frederick Handel
Aria di Floridante from "Floridante" ..... George Frederick Handel
R. Woodward, Fuerstner

Piece for Violin and Piano ..... Carl Fuerstner
Nibley, Fuerstner

Cantata: "Nell dolce dell' Oblio" ..... George Frederick Handel
M. Woodward, L. Wakefield, H. Wakefield

Sonata for Clarinet and Piano ..... Paul Hindemith
Moderately moving
Lively
Very slow
Little rondo: comfortably
R. Laycock, Fuerstner

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

DEPARTMENT RECITAL

(No. 65 in 1959-60 Series)

Thursday, February 11, 1960 - - - - 8:00 P.M.

East Lounge - - - Social Hall

32 Variations in C Minor . . . . . Ludwig van Beethoven

Jack McKee, Piano
(Studio of Merrill Bradshaw)

Phyllis Farewell — Thomas Bateson

Sweet Day — Ralph Vaughan-Williams

Marsha Hoyt, Beverly Thomas - Sopranos
Judith Weinzinger, Carolyn Merrill - Altos
Jerry Ottley, Sherman Gibbs - Tenors
Roger Millar, Jim Scoresby - Basses

Oboe Quartet — Wolfgang Amadeus Mozart

Naomi Boyer, Oboe
Rondo Jeffrey, Violin
Wayne Wood, Viola
Stephen Clark, Cello
(Ensemble Class of Jacob Bos)

Scherzo in B^b Minor . . . . . Frederic Chopin

Judith Bachmann, Piano
(Studio of George Fitzroy)

Verborgenheit . . . . . Hugo Wolf

Charlene Anderson, Alto
Alden Sorensen, Piano

Serenade, Op. 135 Franz Schubert

Charlene Anderson, Alto Soloist

Phillis Clay, Julia Nielsen, Carol Pulley,
Colleen Redford, Peggi Wolford-1st Sopranos

Karen Brewer, Gwen Jensen, Karen Keller,
Nancy Lill, Judith Petersen-2nd Sopranos

Pat Fish, Lorna Harrington, Jean Marie Miller
Kara Rowberry-1st Altos

Laura Cutler, Carolyn Merrill, Marna Todd,
Margaret Weeks-2nd Altos

Alden Sorenson, Piano
(Studio of Kurt Weinzinger)

Trumpet Concerto Franz Josef Haydn

Blaine Hales, Trumpet
Naomi Boyer, Piano
(Studio of Daniel Martino)

* * * * * * * *

Coming Event: Wind Ensemble Concert, February 17,
8:15 p.m., Smith Auditorium

BRIGHAM YOUNG UNIVERSITY

OPERA WORKSHOP

Presents

DER FREISCHUTZ

A Romantic Opera in Three Acts

by

CARL MARIA VON WEBER

February 24, 25, 26, 27, 1960

Joseph Smith Auditorium

PROGRAM NOTES

Carl Maria von Weber (b. 1786 in Eutin, Oldenburg, Germany; d. 1826 in London, England) was raised by his father, a vagrant musician, and consequently traveled all over Germany during his youth. His parents were very poor and Carl suffered such poor health that at the age of four he was still unable to walk.

At an early age, Carl Maria showed a talent and liking for music. Since his father wanted a son as talented as Mozart, (who married his niece). Carl received a musical education from some of the better teachers in Germany. One of these teachers was Michael Haydn, brother of the famous Joseph. Another was Abbé Vogler, a very controversial figure, but a man who played a very important role in Weber's life.

By the time Carl was fourteen, he was turning out a good deal of music, including a juvenile opera *The Forest Maiden*. Vogler was impressed with the boy, and when he was asked to nominate someone to be conductor at the Breslau Opera House, he nominated Carl. In 1804, Carl received the position. He found his work hard because his staff resented working under a seventeen-year-old. Carl made his musicians and players work and soon proved himself predestined for the stage.

His first significant work was *Silvana* done in 1810 at Frankfort. For the next few months, Carl traveled around Germany, making friends and appearances.

Soon after this, he was invited to become the conductor of the opera house at Prague. This institution had been on the down grade for some time, but with strenuous work and utmost rigour, he soon had regained the former high standards of performance. It was here that he met Caroline Brandt, a sweet, modest eighteen-year-old who became his wife.

Weber won the hearts of the people when he set Körner's poems to music. His patriotic cantata *Kampf und Sieg* (*Conflict and Victory*) was performed in 1815 to celebrate the victory at Waterloo.

Carl was recommended to the King of Prussia to be the Kapellmeister, but since the traditions of the Court dictated that the Court music be Italian and since Weber was associated with the movement for popular freedom, he did not get the post. An Italian, Spontini, was given it instead.

Carl Maria went to Berlin where his *Kampf und Sieg* was a great success. Even the King was compelled to admire it. He was hailed as "one of the first among living German composers," and he was told that few conductors anywhere could compare with him and that he was undoubtedly the best in Berlin.

Later, in Dresden, he was placed under the Kapellmeister as "Musical Director of the German Opera." When he first spoke to those working under him, he asked for their confidence and then said, "On the other hand, as your leader, I expect from you unconditional obedience: I shall be just, but also, without distinction of persons, inexortably strict towards everyone, and most of all towards myself." This shows how idealistic, energetic, and demanding he was.

As early as 1810, Weber had conceived the idea of writing an opera around Apel's ghost story *Gespenter Geschichten*. In 1817, he asked his friend Kind to do the libretto. Kind was very enthusiastic and finished the story quickly. Weber, however, was occupied by other thoughts and did not finish the score until 1820. At first the opera was called *Der Probeschuss* (*The Trial Shot*) then later, *Die Jägerbraut* (*The Hunter's Bride*) and finally, *Der Freischütz*.

Der Freischütz was an immediate and tremendous success because in it the German people could see themselves singing the songs they loved. In it were all their superstitions and beliefs, their fears and their dramas.

Von Weber was also noted for his operas *Preziosa* (music to the drama of P. A. Wolff); *Euryanthe*, 1823 in Vienna; and *Oberon*, 1826, in London.

Carl Maria von Weber died in London, England, while on a tour to the people who loved his music so very much. There, he was a hero, a great musician, loved by all. He died on June 5th, the day that his beloved opera, *Der Freischütz* was performed.

He was buried in the Church of St. Mary where he remained until 1844 when his body was taken to the Catholic cemetery at Dresden.

Carl Maria von Weber is noted as one of the greatest German composers of all time because through him, the Germans developed their own opera. The rule of Italian opera in Germany vanished as a direct result of Weber's operatic works. He was a forerunner of Wagner, a contemporary of Beethoven and a follower of Mozart. He took the German folk tunes and folk tales that were so loved by all the people and turned them into German opera.

Wagner, who was greatly influenced by von Weber, said of *Der Freischütz*, "It appealed very strongly to my imagination, mainly on account of its ghostly theme," and he considered it the greatest opera of that time.

Berlioz, "It is difficult to find in searching the new or old school, a score as irreproachable as *Der Freischütz,* as constantly interesting from beginning to end."

THE STORY

Der Freischütz, one of the most popular operas in the German repertoire, "interprets the simple life, the naive and hearty feelings, the sylvan joys of huntsmen and villagers. Its setting is of the woods and the chase, and the mysterious and uncanny recesses and ravines where strange and supernatural things go on with the assistance of lurking powers of evil; in all of which Germans at all periods have taken their highest delight." Wagner has described it as "the most German of all operas."

In a community where hunting is a chief occupation, marksmanship is of the greatest importance. There are several ways of attaining such skill. One way is through the intervention of Zamiel, the Black Huntsman, none other than the Evil One himself. With the proper incantations, a forest ranger may summon Zamiel to help him cast seven bullets which have infallible accuracy and will never fail to hit the mark. However, the seventh bullet belongs to Zamiel and will hit what he, not the rifleman wills. These bullets are "free-bullets" or "Freikugeln" and the huntsman who obtains them is a "free-shooter" or "Freischütz," or, in other words, a marksman who uses magic bullets. The man must pay to Zamiel the price of his soul, however, at the end of three years; or he must substitute the soul of another who is then supplied in turn with the magic bullets.

Act I—At the Target Range. The advancing years of Cuno, head forester of the Prince of Bohemia make it necessary to select a new head forester. Since the position is hereditary, Cuno has asked that Max, who is to marry his daughter, be also considered as his son. The Prince has granted the request, but insists that Max must meet the test demanded of his shooting. If Max loses, he can have neither the position nor Agnes for his bride. At the preliminary trial, Max is unsuccessful, the peasant, Kilian, being the better marksman. Max is ridiculed for having lost to a mere peasant and is very unhappy. He, therefore, is disposed to listen to the evil counsels of Caspar, who has already sold himself to the Devil and who hopes to obtain respite by furnishing a new victim. Max is invited to try Caspar's gun, and is astonished to find that he can bring down an eagle from a great height. Caspar

then tells him that he can obtain seven magic bullets which will hit any mark. Max, to whom victory means all that is dear to him, agrees to meet Caspar at the Wolf's Glen at midnight.

Act II, Scene I—A Room at the Hunting Lodge. Agnes is filled with forebodings over the coming contest. She has met the Hermit in the forest, who has warned her of impending danger. Annie tries to calm her fears, but is unsuccessful. Agnes is reassured by the return of Max. However, the joy of their meeting is brief. Max says that he is obliged to leave because he has shot a stag in the Wolf's Glen and must go after it. In vain he is warned against the locality which has an evil name.

Act II. Scene II—The Wolf's Glen. Caspar, surrounded by the implements of witchcraft, awaits the arrival of his victim. Zamiel appears and promises the bullets for Max, whose soul is to be the ransom for Caspar's. When Max arrives, the incantations are begun and amid scenes of terror the magic bullets are cast and counted. As the last one is finished Zamiel reappears to gloat over his unconscious victims.

Act III, Scene I—A Room at the Hunting Lodge. Agnes is being prepared for her wedding with Max. She sings of her trust in Divine care, but is still uneasy about the dream she has had in which she appeared as a white dove and was shot by Max. However, after the shot she was Agnes again and a great black bird of prey lay dead at her feet. Annie tries to interpret the dream for her, but cannot find means to cheer her. The bridesmaids and friends arrive and Annie goes to fetch the bridal wreath. She returns with the package which, when opened, proves to be a funeral garland. The Hermit's roses are quickly substituted and they go out to meet the escort.

Act III, Scene II—Prince Ottokar's Camp. The shooting contest is in progress. Max amazes all the others by his skill Only one remains of his store of magic bullets. Caspar is hiding behind a tree to watch the proceeding from a safe place. He expects Max to be Zamiel's victim. The Prince orders Max to shoot at a dove somewhat hidden on a branch of a tree. As he obeys, Agnes appears and calls for Max not to shoot for she is the dove. But Max has already pulled the trigger—the shot resounds and Agnes falls. However, it was not Agnes who was to be the victim of the seventh bullet—Zamiel has cunningly snared Caspar who falls mortally wounded. As he dies, he curses Zamiel for his treachery. Prince Ottokar demands an accounting from Max who confesses to using magic bullets. The Prince is about to banish him and forbid his marriage when the Hermit arrives to suggest that such vengeance is Heaven's alone. Max is then placed on a year of probation and the shooting contest is abolished for it offers a temptation for man to do evil to gain great reward.

Der Freischutz

A Romantic Opera in Three Acts

Libretto by
Friedrich Kind

Music by
Carl Maria von Weber

THE CAST

(In Order of Appearance)

Kilian, A Peasant ..... Ken Wilks

Max, A Forester ..... Brandt Curtis

Cuno, Head Forester ..... G. Rodney Zabriskie

Caspar, A Forester ..... Roy Samuelson

Zamiel, The Black Huntsman ..... Thomas Jones

Annie, Cuno's Niece ..... Lurline LeVar

Agnes, Cuno's Daughter ..... Nancy Empey

Prince Ottokar ..... Darrell Hadley

The Hermit ..... Wayne Keith

Chorus of Huntsmen, Peasants, Bridesmaids, and
Invisible Spirits.

The Scene is laid in Bohemia, shortly after the Seven Years' War.

Act I: At the Target Range

Act II: Scene I: A Room at the Hunting Lodge
Scene II: The Wolf's Glen

Act III. Scene I: A Room at the Hunting Lodge
Scene II: Prince Ottokar's Camp

Don L. Earl ..... Conductor
Lynn Detwiler ..... Stage Director
Charles Henson ..... Scene and Light Designer

CHORUS

SOPRANO

Gae Alexander
Vivien Beecroft
Susan Burnett
Rosemary Call
Susanne Christiansen
Judith Kay Erickson
Marilyn Young Fox
Margaret Ann Grange
Shirley Dove Harrison
Alice Kay Hilden
Ella May Hulet
Joan Rosalyn Justis
Barbara Key
Carroll (Sue) Killin
Nanette Hinckley Lamb
Mona Rae Laramie
Judith Ann Maughan
Jean Marie Miller
Andrea Moody
Geneal Norris
Marlene Merrill Peterson
Jeanette Royle
Suzanne Madeline Sanborn
Shauna Lou Seely
Naomi Kay Sessions
Bonnie Dale Stout
Joyce Marie Swenson
C. VeAnn Webb
Carolyn Woodruff

ALTO

Julia May Bogh
Joanne Barbara Clynick
Donna Rae Garrett
Nancy Elizabeth Higginson
Karin Elda Jacob
Priscilla Jacob
Loretta Johnson
Lynda Jo Mertz
Evelyn Oaks
Judith Marie Owen
Margot Schaumann Riehle
Karen Jane Roberts
Beth Schrumpf
Coralie Stoddard
Deanna Rae Turner
Dorcas Natrone Ward
Beverly Watkins
Faye E. Wittwer
Eileen Loretta Wyss

TENOR

DaWayne Cordner
Paul E. Crum, Jr.
Bruce M. Jones
David Thomas Judd
Lynn Niles Mecham
James Clifford Peterson
Leon B. Ricks
John W. Riehle
Denis Stanley Sorenson

BASS

Keith DeRay Alger
Dean R. Bitter
James Floyd Calkin
Dean John Champion
Philip H. Empey
Boyd Wayne Hancock
David L. Jarvis
Winston McKay Jensen
Douglas Oborn MacLean
Robert Eugene Merrill
Stanley Clark Parkinson
Robert D. Riska
Brent S. Shaw
Kenneth Wiley Wilks
Hyrum Doyle Winger

THEATRE ORCHESTRA

FIRST VIOLINS
Wayne Wood, Concertmaster
Clyde E. Weeks, Jr.
Helen S. Robinson
Beverly D. Dunford
Robert S. Davenport

SECOND VIOLINS
Ida Grace Ammons
Wilma Homer
Arlene Teague
Larry Shumway
Sharon Thomas

VIOLAS
Marilyn Hales
Kathleen Crook

CELLOS
Karen Ogden
Rebecca Hawkes

BASSES
Sharron Lynne Ward
Carrie Jacobs

PICCOLO
Clifford G. Sorenson

FLUTES
Clifford G. Sorenson
Patricia J. Parry

OBOES
Naomi Boyer
David Glen Williams

CLARINETS
Steven S. Joplin
Marvin Jenkins
Marian F. McCarty

BASSOONS
Lewis R. Sutherland
Gayle Bramwell

FRENCH HORNS
Robert D. Frankovich
Susan Deputy
Lynn N. Robinson
Anita Louise Peck

TRUMPETS
Cornelia M. Bates
Blaine F. Hales

TROMBONES
Lurae Ahrendes
Vard Burton Holland

TUBA
Clarence Bushman

TYMPANI
Craig William Paxman

PIANIST
Carole Crandall

LIBRARIAN AND PERSONNEL MANAGER
Clarence Bushman

THE PRODUCTION STAFF

Director ..... Don L. Earl

Stage Director ..... Lynn Detwiler

Scene and Light Designer ..... Charles Henson

Technical Director ..... Wayne Phillips

Accompanists ..... Barbara Allen, Carole Crandall, Nancy Empey, Pat Kelsey, Monty Madsen, Gaile Woodruff

Electronics ..... Francis Boyer, Otto Stone

Set Construction ..... Members of the Stagecraft Class

Light Crew ..... Dot Nielsen, Karen Marie Firmage, Marilyn Ord

Properties ..... Denis Sorenson, Chairman, Dixie Randall, Merrill Carter and Members of Opera Workshop

Makeup ..... Marlene Peterson, Chairman, and Members of Opera Workshop

Costumes ..... Boyd Hancock, Chairman, and Members of Opera Workshop

Publicity ..... B.Y.U. News Bureau; DuWayne Cordner, Chairman, and Members of Opera Workshop

Ticket Sales ..... Leon B. Ricks, Chairman, and Members of Opera Workshop; Inter-Unit Service Council

Programs ..... Donna Garrett, Chairman, and Members of Opera Workshop

Auditorium ..... Custodial Staff; Paul E. Crum, Jr., Chairman with Members of Opera Workshop

Cast Party ..... Phil Empey, Chairman, and Members of Opera Workshop

General Chairman of all Committees ..... Brent Shaw

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

PRESENTS THE

CONCERT BAND

Ralph G. Laycock, Director

with

Assisting Artists

Carl Fuerstner—Piano
Janet Grigg—Flute
Naomi Boyer—Oboe
Clifford Sorensen—Clarinet
Lewis Sutherland—Bassoon
Lynn Robinson—French Horn

PROVO HIGH SCHOOL AUDITORIUM
Provo, Utah

Monday, February 29, 1960 8:15 p.m.
(No. 67 in the 1959-60 Series)

PROGRAM

THE MARCH OF THE HERALD ..... Nicholls-Leist

OVERTURE IN C ..... Charles Simon Catel

THE SEAFARER ..... Haydn Wood

FEST-KONZERT ..... Rudolph Schmidt

I. Allegro maestoso

Carl Fuerstner—Piano soloist

POLKA AND FUGUE from the opera "Schwanda, the Bagpiper" ..... Jaromir Weinberger

INTERMISSION

COMMANDO MARCH ..... Samuel Barber

PASTORALE ..... Clifton Williams

QUINTET ..... Anton Reicha

I. Allegro

Janet Grigg—Flute Clifford Sorensen—Clarinet

Naomi Boyer—Oboe Lewis Sutherland—Bassoon

Lynn Robinson—French Horn

(from the ensemble class of Jacob Bos)

ELEGY AND FANFARE-MARCH ..... Roger Nixon

Coming musical events in the Joseph Smith Auditorium:

Wednesday, March 2, 8:15 p.m.—Symphony Orchestra

Thursday, March 3, 8:15 p.m.—Varsity Band

Friday, March 4, 8:15 p.m.—A Cappella Choir

PROGRAM NOTES

OVERTURE IN C

Charles Simon Catel was one of the important French musicians of his period, and one of the earliest composers to write seriously for the wind band. At seventeen he became chief of the Band of the National Guard, sharing the post with Gossec, and wrote this overture in 1792, shortly after the appointment. Characteristic of the perfection of late eighteenth century style, the piece opens with a slow introduction, the main body following thereon in straightforward sonata-allegro form.

THE SEAFARER

A "Nautical Rhapsody on Shanties," the work is built on a number of famous old tunes sung by sailors in the days of the sailing ships. In order, they are "Hullabaloo-Balay," "Rio Grande," "Leave Her, Johnnie, Leave Her," (the ship he is leaving for the last time), "The Drunken Sailor," "Shenandoah," "When Johnny Comes Down to Hilo," and "Roving." Written during World War II, it is dedicated to "all the brave men who go down to the sea in ships."

FEST-KONZERT

Though published in 1938, this piece for piano and band does not sound in any way "modern." Rather it uses the harmonic idiom of the late 19th century, alternating sections of brilliant pianistic display with moments of quiet "romantic" sentiment.

In constant demand as piano soloist, accompanist, operatic coach, and conductor, Carl Fuerstner has contributed much to our intermountain musical enjoyment since coming to BYU as a regular member of the faculty in 1951. Previously, he had been a visiting artist-in-residence for several summers, while operatic coach at Eastman School of Music. The BYU Concert Band feels particularly favored, having had him as guest soloist on many occasions, and having been privileged to introduce two significant compositions from his gifted pen.

ELEGY AND FANFARE-MARCH

This work was recently chosen by the Western Division of the College Band Directors National Association to represent them at Chicago next December in the national "new compositions" session and balloting. The composer is Director of Bands at Modesto Junior College, Modesto, California.

PERSONNEL

PICCOLO

Mary Thomas

FLUTE

Janet Grigg
Linda Callister
Mary Thomas
Mary K. Davis
Earlene Wright
Merilyn Dalley
Paula Stucki
Connie Moss

OBOE

Naomi Boyer
Kenneth Jensen
Billie Grigg

ENGLISH HORN

Kenneth Jensen

Eb CLARINET

Kenneth Jensen

Bb CLARINET

Clifford Sorensen
Fred Bonney
Kenneth Jensen
Benny Knudsen
Annette Smith
Marvin Jenkins
Marilynn Barney
Chuck Borough
Jeannie Bates
Bruce Humberstone
Julianna Christensen
Lurlene Levar
Reginald Terry

ALTO CLARINET

Joyce Swenson

BASS CLARINET

Marilyn McCarty
Alan Justesen
Polly Milner

CONTRA-BASS CLARINET

Clifford Madsen

BASSOON

Lewis Sutherland
Gayle Bramwell
Robert Young
Kathleen Sandberg

ALTO SAXOPHONE

Michael Kirkham
David Tucker

TENOR SAXOPHONE

Richard Terry
Dennis Spendlove

BARITONE SAXOPHONE

Merlin Witt

CORNET AND TRUMPET

Melvin Martin
Brent Packard
Terry Richards
Billy Nelson
Ray Goodwin
Vaughan Hoopes
Varol Shaw
Rex Griffiths

FRENCH HORN

Howard Eastland
Lynn Robinson
Robert Frankovich
Kathleen Stewart
Nancy Carey
Susan Deputy
Willa Lunt

TROMBONE

Roy Rummler
Carson Sharp
Lurae Ahrendes
Dean Pace
Vard Holland
Richard Bybee
Vernon Scott

BARITONE

James May
Marjorie Light
James Brague

TUBA

Wildon Clegg
Gerald Giuque
Robert Riska
Arvid Mortensen

STRING BASS

Robert Johnson

PERCUSSION

Robert Campbell
Mary Oveson
Craig Paxman
Lowell Fisher

1M 2-60 FAMU 14655

Brigham Young University

Symphony Orchestra

LAWRENCE SARDONI, *Conductor*

Wednesday, March 2, 1960

COMING EVENTS:

Varsity Band Concert — Thursday, March 3, at 8:15 p.m.

A Cappella Choir — Friday, March 4, at 8:15 p.m.

JOSEPH SMITH AUDITORIUM

PROGRAM

FIRST ESSAY FOR ORCHESTRA ..... Samuel Barber

CONCERTO FOR HARP AND
STRINGS ..... George Frederick Handel

Andante allegro

Sheldon Sofer, Harpist

CONCERTO FOR TRUMPET AND ORCHESTRA Joseph Haydn

Allegro
Andante
Finale

Blaine Hales, Trumpet

CONCERTO FOR PIANO AND ORCHESTRA
IN A MINOR ..... Robert Schumann

Allegro affettuoso

Gail Woodruff, Pianist

SYMPHONY IN B MINOR ..... Heikki Suolahti

Andante, ma non troppo, Allegro moderato

Andante
Scherzo
Finale

PROGRAM NOTES

Essay for Orchestra was composed in 1938 and received its first performance by Arturo Toscanini and the N.B.C. Orchestra on November 5, 1938. Appearing on the same program was Barber's *Adagio for Strings.*

Concverto for Harp and String Orchestra will be performed by Sheldon Sofer. Educated in Cleveland, Ohio, Mr. Soffer studied with the first harpist of the Cleveland Symphony orchestra. He was granted a harp scholarship to the Curtis Institute of Music in Philadelphia, where he studied for four years with the world renowned harpist, Carlos Salzedo. Upon graduating from Curtis Mr. Sofer spent several seasons as a symphony harpist. He now is teaching harp at Brigham Young University and also is studying in the pre-medical field.

Concerto for Trumpet will be performed by Blaine Hales, a music major at Brigham Young University from Springville, Utah. Mr. Hales plays first trumpet both in the Y Symphony and in the Concert Band. He also is a trumpet pupil of Daniel Martino of the B.Y.U. Department of Music faculty.

The *Concerto in A Minor* originally was written as *Fantasie for Piano* by Schumann for his talented wife Clara. It comprised what now is know as the first movement of the concerto with the cadenza. Schumann later added the other two movements and it then became the *Concerto in A Minor.*
Gaile Woodruff, tonight's soloist, is the daughter of Dr. and Mrs. Asahel Woodruff, dean of the College of Education. She is a piano pupil of Carl Fuerstner, noted B.Y.U. virtuoso-teacher.

Symphony in B Minor. Heikki Suolahti was born in 1920 in Helsinki in a cultured home of music lovers: his father, Dr. Eino Suolahti, was an eminent physician, his mother a professional violinist before her marriage. The boy's talent for music was detected very early and fondly cultivated. Heikki never heard any of his own works performed; the first public performance, in a way, was at his funeral, when two of his works were performed by friends from the Helsinki Symphony. Two years later, in 1938, Tuano Hannikainen conducted his *Symphony in B Minor* and *Three Songs* at a matinee. After the performance his mother received a letter from Jean Siblius himself:

> Your son's symphony is ever in my mind. The work made a deep impression on me. It comprises both nature and heart. It is certain that in Heikki's death Finland lost one of her great musical talents.

ORCHESTRA PERSONNEL

FIRST VIOLINS

Jean Nesbit, Concertmaster
Nancy Barnes,
Asst. Concertmaster
Ronda Jeffery
Signe Slangerup
Carolyn Decker
Mary Allen
Howard Christensen
Karen Polly
Harry Tarr
Carolyn Morriss
Linda Luckau
Brenda Morrison
Glade Goodliffe
Sandra Lemmon

SECOND VIOLINS

Phyllis Clay
Shawna Robison
Elaine Jennings
Glenna Stahle
David Strong
Larry Shumway
Donna Peterson
Catharine Decker
Maralyn Thorne
Anna Marie Ward
Rita Carbine
Milo Moody

VIOLAS

Wayne Wood
Quentin Nordgren*
Margaret Vance
Kathleen Crook
Carmen Banks
LeRoy Swenson

CELLOS

Karen Ogden
Stephen Clark
Loya Vance
Harmon Hatch
John Lambert
Cheryl Dunn
Susanne Moody
Linda Jensen

STRING BASSES

Sharron Ward
Gloria Dotson
Paul Christensen
Robert Johnson
Noel Luke

FLUTES

Janet Grigg
Linda Callister
Mary Thomas

OBOES

Naomi Boyer
Kenneth Jensen

ENGLISH HORN

Kenneth Jensen

CLARINETS

Clifford Sorensen
Frederick Bonney

BASSOONS

Jacob Bos*
Elton Perry

FRENCH HORNS

Beulah Jones
Robert Frankovich
Kathleen Stewart

TRUMPETS

Blaine Hales
Cornelia Bates
William Nelson
Johnie Ray Goodwin

TROMBONES

Carson Sharp
Ray Rummler
Harvey Dean Pace

TUBA

Wildon Clegg

HARP

Sheldon Sofer

PRECUSSION

Craig Paxman

PIANO

Ross Arrington

*Faculty

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents the

Varsity Band

Clifford K. Madsen, Conductor

Blaine Hales, Assistant Conductor

Kenneth Jensen, Clarinet Soloist

(No. 70 in the 1959-60 Series)

8:15 p.m.
Joseph Smith Auditorium

Thursday, March 3, 1960
Provo, Utah

PROGRAM

THE FAIREST OF THE FAIR ..... Sousa

TOCCATA ..... Frescobaldi

OKLAHOMA ..... Rodgers-Yoder

ADAGIO - TARANTELLA ..... Cavallini-Waln

Kenneth Jensen, clarinet soloist

THE HIDDEN FORTRESS ..... Donato

SNOW WHITE FANTASY ..... Morey-Herfurth

Blaine Hales, conductor

MARACIBO ..... Morrissey

JUBILEE ..... Kenny

300 3-60 FAMU 14763

PERSONNEL

PICCOLO

Cliff Sorensen
Sharon Mcbride

FLUTE

Paula Stucki
Joan Blanchard
Gloria de Gaston
Evelyn Croft

OBOE

Sandra Bischoff

Bb CLARINET

Kenneth Jensen
Annette Smith
Que Butterfield
Marion McCarty
Allen Justensen
Brent Faulkner
Dave Tucker
Vermoyne Beecher
Kay Salmon
Gwendolyn Alcorn

ALTO CLARINET

Lawrence M. Harmon

BASS CLARINET

Marcia Joan Ward
Alan Karpf

ALTO SAXOPHONE

Merlin M. Witt
Kent Hughes
Deon Nielson

TENOR SAXOPHONE

M. Dean Bennett
Patsy Cornelius
Nancy Ann Maxwell

BARITONE SAXOPHONE

Marshall Hammer

FRENCH HORN

Lynn Robinson
Dale Broadbent
Thomas Williams
Vaughn Hoopes

CORNET AND TRUMPET

Bill Nelson
Gary Lambert
Gladys Saxton
Fred Williams
Henry Lee Miner
Bill Burnett
Delray Platt
Rex L. Coles
Pete Henderson

TROMBONES

Paul Roger Ray
Ray Morley
Royden Hill
Craig B. Kirkham
Dale Holling

BARITONE

Alan Murphy
Lurae Ahrendes
Leroy C. Heaton

TUBA

Jim Brague
Bob Riska

PERCUSSION & TIMPANI

Don Rogers
Richard Needham
Bob Campbell

Acappella Choir

ANNUAL
SPRING
CONCERT
1960

BRIGHAM YOUNG UNIVERSITY
MARCH 4, 1960
JOSEPH SMITH AUDITORIUM
8:15 P.M.

PROGRAM

SH'MA YISROEL (from the Synagogue Service) .. arr. A. W. BINDER

Called the watchword of Israel:
"Here O Israel! The Lord our God—the Lord is One! Praised be His Name whose kingdom is forever and ever."

V'SHOMRU (based on an ancient Hebrew melody)

..... arr. A. W. BINDER

The arranger has caught the spirit of the ancient synagogue service of Solomon's time. This V'shomru dates back almost three thousand years.
"The children of Israel shall remember the Sabbath and keep it Holy!"

DEATH, I DO NOT FEAR THEE (from the motet, *"Jesu, Priceless Treasurer"*) ..... J. S. BACH (1685-1750)

Death, I do not fear thee,
Though thou standest near me;
Grave, I calmly spurn thee,
Though to dust thou turn me!
Strong in hope and faith,
Rising up and singing,
I shall heav'nward winging soar and vanquish death,
And with the blest shall forever rest.
He that reigns will rend my chains.
Earth may vanish, Heaven may sever,
God is God forever.

IN MONTE OLIVETI ..... GIOVANNI CROCE (1559-1609)

In monte Oliveti	On Mount Olive, He prayed
oravit ad Patrem:	and said to His father:
Pater, si fieri potest,	If Thou wilt permit it,
transeat a me calix iste:	let this cup be transmitted
Spiritus quidem promptus est,	from Me. But Thy will,
caro autem infirma:	not mine, be done.
fiat voluntas tua.	

HOSANNA TO THE SON OF DAVID ..... HEALEY WILLAN

Hosanna to the Son of David!
Blessed is He that cometh in the name of the Lord.
O King of Israel,
Hosanna in the highest.

PSALM 50 (Part II) ..... F. MELIUS CHRISTIANSEN

Offer unto God the sacrifice of thanksgiving,
and pay the vows unto the Lord.
And call upon me in the day of thy trouble.
I will deliver thee, and thou shalt glorify me.

CHOIR

PRAISE YE, from *"Attila"* ..... GIUSEPPE VERDI

Julia Ann Nielson, Robert Merrill, John Thompson
accompanied by Karen Keller

HYMN TO ST. CECILIA ..... BENJAMIN BRITTEN

Tranquillo e comodo
Vivace
Andante comodo

JoAnn Ottley, soprano soloist

I

In a garden shady this Holy lady With reverent cadence and subtle psalm,
Like a black swan as death came on poured forth her song in perfect calm.
And by ocean's margin this innocent virgin constructed an organ to enlarge her prayer,
And notes tremendous from her great engine Thundered out on the Roman air.

Blonde Aphrodite rose up excited, Moved to delight by the melody,
White as an orchid she rose quite naked In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing Came out of their trance into time And around the wicked in Hell's abysses the huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated daughter, come down and startle
Composing mortals with immortal fire.

II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

III

Chorus: O ear whose creatures cannot wish to fall, O calm of spaces unafraid of weight, Where Sorrow is herself forgetting all The gauchness of her adolescent state, Where Hope within the altogether strange From every outworn image is released, And Dread born whole and normal like a beast Into a world of truths that never change: Restore our fallen day, O re-arrange.

Solo: O dear white children casual as birds, Playing among the ruined languages, So small beside their large confusing words. So gay against the greater silences Of dreadful things you did: O hang the head, Impetuous child with the tremendous brain, O weep, child, weep, O weep away the stain, Lost innocence who wished your lover dead, Weep for the lives your wishes never led.

Chorus: O cry created as the bow of sin Is drawn across our trembling violin.

Solo: O weep, child, weep, O weep away the stain.

Chorus: O law drummed out by hearts against the still long winter of our intellectual will.

Solo: That what has been may never be again.

Chorus: O flute that throbs with the thanksgiving breath of convelescents on the shores of death.

Solo: O bless the freedom that you never chose.

Chorus: O trumpets that unguarded children blow About the fortress of their inner foe.

Solo. O wear your tribulation like a rose.

W. H. AUDEN

CHOIR

INTERMISSION

(10 minutes)

LOOK DOWN IN MERCY (from the "*Manzoni Requiem*") ..... GIUSEPPE VERDI

Gracious Lord, Look down in mercy.
We Thy Children, bow'd in anguish,
Humbly pray Thee, O give us peace
O grant us pardon, O save us Lord.
Thou art compassionate, full of mercy.
Thou alone dost offer peace eternal.
Thou art our fortress, Thou are our refuge.
Throughout all ages even to thee has mankind turned.
In deepest need we call to thee, Hear our anguished plea.
Thou Prince of Peace, heal our wounds, And make us whole.
Humble, penitent, we seek forgiveness for our many sins.
Save us Lord.

SIXTY-SEVENTH PSALM ..... CHARLES IVES

God be merciful unto us, And bless us;
And cause His face to shine upon us;
That Thy way may be known upon earth,
Thy saving health among all nations.
Let the people praise Thee, O God
O let the nations be glad and sing for joy:
For Thou shalt judge the people righteously
And govern the nations upon the earth.
Then shall the earth yield her increase;
And God, even our own God, shall bless us.
God shall bless us; And all the ends of the earth
Shall fear Him.

CHOIR

THREE ELIZABETHAN PART SONGS ..... RALPH VAUGHAN WILLIAMS

1. *Sweet Day*
2. *O Mistress Mine*
3. *The Willow Song*

ENSEMBLE

Beverly Thomas, John Thompson, Carolyn Merrill, Judith Weinzinger, Jerold Ottley, Roger Miller, Sherman Gibbs, Jim Scoresby, Marsha Hoyt

PASTORAL ..... IGOR STRAVINSKY

Marsha Hoyt, Soprano
Naoma Boyer, Oboe
Keneth Jensen, English Horn
Clifford Sorenson, Clarinet
Duane Perry, Bassoon

ALL DAY I HEAR ..... PAUL FETLER

AIN'T GOT TIME TO DIE ..... Negro Spiritual
arr. HALL JOHNSON

Richard Bear, tenor soloist

CHOIR

OPTIONAL NUMBERS

MADAME JEANETTE ..... ALAN MURRAY

I KNOW THAT MY REDEEMER LIVES ..... L. D. EDWARDS
arr. Newell B. Weight

BEAUTIFUL SAVIOR ..... Old Crusaders' Hymn
arr. F. M. CHRISTIANSEN

PROGRAM NOTES

HYMN TO ST. CECILIA

Benjamin Britten, born on St. Cecilia's Day, November 22, 1913, in England, remains today a loyal subject to Britain. He is considered one of England's outstanding contemporary composers, especially in the fields of choral music and opera. In writing for voices unaccompanied, he employs techniques of vocal accompaniment by creating many varieties of vocal tone colour and texture. Because he conceives the voice to be a flexible human organ capable of many shades of expression and of wide musical expansion, his choral works become very challenging.

The HYMN TO ST. CECILIA was composed in 1942 to a poem of W. H. Auden, a contemporary and very good friend of Britten. Apparently there are few facts concerning Saint Cecilia, but legend has it that she was a fervently religious Roman Christian who lived in the second or third century A.D. The ancient legend speaks of her musical powers, but it was not until some centuries later that she became known as the patron Saint of music. Auden's ancient-styled verse is a direct reference to the Saint's celebrated influence upon music and musicians.

The first movement is very lyrical in style and gives a brief description of the legend surrounding the origin of Saint Cecilia and her remarkable musical prowess. The second movement suggests the many intangible ideas which run rampant through the composers mind before he is able to collect them into meaningful expression. This effect is evident in both the poetry and the musical construction. The latter might be described as a very irregular canon or "chase." The third movement is again lyrical and an expression of hope and courage in repentance, paralleling the song of Saint Cecilia in the first movement.

An example of Britten's concept of vocal effects appears near the end of the third movement where the solo voices sing instrumental-like passages against sustained chords of the chorus. The instruments represented are the violin, drum, flute, and trumpet, respectively.

The HYMN TO ST. CECILIA was first performed in London on St. Cecilia's Day, 1942, by the B.B.C. Singers. The A Cappella Choir's performance of the work marks its first in the intermountain area.

SIXTY-SEVENTH PSALM

Charles Ives (1874-1954) is today recognized as one of the most arresting figures in contemporary music. Since his death, his compositions have constantly grown in stature among musicians and critics. Although he followed music only as an avocation while in the insurance business, he became one of America's most discussed contemporaries. At a very early age he began exprimnting in atonality, polyrhythms, dissonance, and antiphonies.

This setting of the 67th Psalm employs the technique of polytonality. The female voices, in four parts, sing in the key of C major, while the male voices, in four parts, sing in g minor. Each of these groups alone sounds quite tonal, but when combined in the two keys simultaneously, the result is somewhat dissonant, yet with a very subtle modernistic beauty. Various ensuing positions of unrelated ninth chords become an integral part of this technique.

The form is simple, involving considerable repetition: A B C B A, with a short chant-like ending. This is the only work composed by Mr. Ives for A cappella choir.

CHOIR OFFICERS

Director ..... Newell B. Weight

Assistant Director ..... John Thompson

President ..... Richard Robbins

Social Chairman ..... Karen Keller

Publicity Chairmen ..... John Thompson, Dee Tracy

Secretary ..... Marsha Hoyt

Librarians ..... Ron Lee, Marvin Jenkins

Historian ..... Beverly Simmons

Councilmen ..... Jim Rawles, Robert Merrill, Margaret Kohler

BUSINESS STAFF

Riser Chairman ..... Robert Weddington

Dress Chairmen ..... Rosalie England, L'Dean McCue

Programs ..... Charlene Johns

Alumni Chairman ..... Clifta Bright

Decoration Chairman ..... Colene Ware

COMING EVENTS OF THE BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

March 30, 1960: MADRIGAL SINGERS, Smith Auditorium, 8:15 p.m.

April 6, 1960: A CAPPELLA CHOIR and UTAH SYMPHONY performing Crawford Gates' *SECOND SYMPHONY*, Fieldhouse, 8:15 p.m.

April 13, 1960: SCHOLA CANTORUM, Smith Auditorium, 8:15 p.m.

PERSONNEL

SOPRANOS

Thelma Black, Delta, Utah, '60
Rosmarr Burtenshaw, Blanding, Utah '62
Patricia Clyde, Mesa, Ariz., '63
Rosalie England, Provo, Utah '61
Alyce Giles, Heber, Utah, '61
Dora Glazier, Mesa, Ariz., '63
Annette Hansen, Othello, Wash., '62
*Marsha Hoyt, Nephi, Utah, '60
Karen Keller, Citrus Heights, Calif., '62
Margaret Kohler, Midway, Utah, '60
Evelyn Neff, Salt Lake City, Utah, '62
Julia Ann Nielson, Beaverton, Ore., '62
Hannah Oldroyd, Provo, Utah, '61
JoAnn Ottley, Provo, Utah, '62
Michaelene Packer, Blackfoot, Idaho, '62
Jean Palmer, Salt Lake City, Utah, '60
Nina Paulson, El Cerrito, Calif., '61
Carol Pulley, Pleasant Grove, Utah, '61
Katherine Rex, Richland, Wash., '61
Karen Rutter, Malad, Idaho, '63
Phyllis Schwartz, Indianapolis, Ind. '63
Nancy Skeen, Nyssa, Ore., '61
Judith Strong, Raymond, Alberta, Canada, '63
Beverly Thomas, Lovell, Wyo., '60

TENORS

Richard Bear, Berkeley, Calif., '60
David Crockett, Berkeley, Calif., '61
Curtis Forsgren, Ogden, Utah, '61
Douglas Gibbs, Portage, Utah, '61
Sherman Gibbs, Portage, Utah, Graduate
Ronald Lee, New London, Iowa, Graduate
Richard Linford, Concord, Calif., '62
L'Dean McCue, Lethbridge, Alberta, Canada, '60
Robert Merrill, Ogden, Utah, '60
Jerold Ottley, Provo, Utah, '61
*John Thompson, Malto, Idaho, Graduate
Robert Weddington, Provo, Utah, '61
Marvin Jenkins, Nampa, Idaho, Graduate

*Section Leaders

ALTOS

Ada Barlow, Blackfoot, Idaho, '60
Sylvia Berg, Ogden, Utah, '61
*Yvonne Blaylock, Orem, Utah, '61
Clifta Bright, Rigby, Idaho, '60
Carolyn Broberg, San Francisco, Calif., '62
Naoma Davis, Riverside, Calif. '61
Nancy Folsom, Edmonds, Wash. Graduate
Judy Johnson, Honeyville, Utah, '62
Charlene Johns, Lynwood, Calif., '60
Mary Ann Keeler, Provo, Utah, '61
Virginia Lutz, Petaluma, Calif., '62
Carolyn Merrill, Salt Lake City, Utah, '62
Evelyn Parry, Monticello, Utah, '61
Kara Rowberry, Idaho Falls, Idaho, '60
Margaret Sumway, Raymond, Alberta, Canada, Graduate
Beverly Simmons, Pittsburgh, Pa., '60
Patricia Tenney, Sacramento, Calif. '61
Leah Jean Tidwell, Richmond Calif., '61
Marcia Ward, Malad, Idaho, '63
Colene Ware, Salt Lake City, Utah '60
Jane Weaver, Chicago, Ill., '62
Judith Weinzinger, Provo, Utah, '62

BASSES

Hans Boettcher, Idaho Falls, Idaho, '63
Elijah Cardon, Mesa, Ariz., '63
Gordon Carter, Buhl, Idaho, '63
Bruce Gibb, Ogden, Utah, '61
Ron Hadley, Salt Lake City, Utah, '60
Max Hales, Toppenish, Wash., '61
George Jarvis, Salt Lake City, Utah, '60
Steven Jarvis, Salt Lake City, Utah, '62
Earle Larson, Los Angeles, Calif., '62
Raymond Madsen, Provo, Utah, '63
Roger Miller, Idaho Falls, Idaho, '61
Charles Naylor, Panguitch, Utah, '61
David Perry, Arnsdale, Ill., '62
Lynn Poulter, Brigham City, Utah, '63
Blaine Quarnstrom, Lodi, Calif., '61
James Rawles, Santa Cruz, Calif., '60
Richard Robbins, Springville, Utah, '60
Jim Scoresby, Iona, Idaho, '60
Dee Tracy, Malta, Idaho, '61
Vern Young, Springville, Utah, '62

Brigham Young University

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

2M 2-60 MU 14416

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

DEPARTMENT RECITAL

(No. 72 in 1959-60 Series)

Thursday, March 10, 1960 - - - - 8:00 P.M.

East Lounge - - - Social Hall

Quartet #13 in G, Op. 77 #1 . . . . Franz Joseph Haydn
Allegro Moderato
Adagio
Minuetto-Presto
Finale; Vivace

Rondo Jeffery and Dale Parry, Violins
Wayne Wood, Viola
Stephen Clark, Cello
(Studio of Lawrence Sardoni)

The Soft Complaining Flute
(Ode to St. Cecilia's Day) . .George Frederick Handel
Ritorno Vincitor (Aida) . . . . . Giuseppi Verdi

Glenna Stahle, Soprano
Claudia Johnson, Piano
(Studio of Ralph Woodward)

Concerto #2 in D minor . . . . . Johann Sebastian Bach
Allegro
Adagio
Allegro

Mary Allen and Carolyn Decker, Violins
Barbara Allen, Piano
(Studio of Richard Nibley)

Absence . . . . . Hector Berlioz
Air Vif . . . . . Francois Poulenc

Lynn Detwiler, Tenor
Carl Fuerstner, Piano
(Studio of Carl Fuerstner)

Quintet . . . . . Anton Reicha
Allegro Moderato

Janet Grigg, Flute; Clifford Sorensen, Clarinet
Naomi Boyer, Oboe; Lewis Sutherland, Bassoon
Lynn Robinson, French Horn
(Ensemble class of Jacob Bos)

MADRIGAL SINGERS

OF

BRIGHAM YOUNG UNIVERSITY

1960

ANNUAL SPRING

CONCERT

MARCH 30, 1960

JOSEPH SMITH AUDITORIUM

8:15 P.M.

PROGRAM

Sacred Cantata: Christ Lay in Death's Dark Prison ..... J. S. Bach
(1685-1750)

The 220 cantatas written by Johann Sebastian Bach form the nucleus of his creative work and occupy more than half of the complete edition of his works. Bach worked on the composition of cantatas for more than 40 years, the rhythm and creative intensity depending, in each case, on the commission and occasion for which they were written. While he was employed at Weimar he wrote many compositions in this form because, although he was newly appointed as orchestra leader, he was also obliged to perform new pieces every month at the Ducal Chapel. In Arnstadt, Muelhausen, and Coethen he also wrote many important cantatas. The great abundance of the compositions in this form were written during his employment as cantor at St. Thomas Church and municipal music director in Leipzig. Here he had the permanent task of supplementing the clergyman's sermon in words by a sermon in music in the same spirit. Among Bach's compositions one would look in vain for a counterpiece to the Easter cantata, "Christ Lag in Todesbanden", "Christ Lay in Death's Dark Prison". Its unique features are the adherence to the basic key signature throughout the whole work, the tying up of all movements to the chorale melody. Luther's forceful Easter song centers far more around profoundly serious meditations on the huge sacrifice and the victory over death than on resurrection jubilations. After a concise introduction which Bach calls a sinfonia, which is also an outgrowth of the chorale melody, the seven verses of the hymn follow in varied treatment. The structure of the vocal parts is of clearly symetrical build—4, 2, 1, 4, 1, 2, 4. Verse 1 constitutes a figurated setting for four choral parts in which the soprano intones the choral melody above the imitative like lower part. Verse 2 is a choral duet, the third verse an accompanied tenor solo which carries the melody in a brighter appearance. The centerpiece of the work, verse 4, describes the deadly struggle of the Lord. In this verse the altos intone the choral melody. In verse 5 the chorale is divided between the vocal bass solo and the accompaniment. The penultimate movement develops an imitative soprano-tenor duet for the choir, working up toward greater freedom with fluid triplet figures above a rhythmical bass line. In the simple closing choral the whole power of the Luther hymn, which led to this memorable cantata composition, is experienced once more.

Sinfonia — (Orchestra)

Versus I — (Chorus

Christ lay by Death enshrouded from mortal sin to save us.
He is again arisen, Eternal life he gave us.
So now let us joyful be, and magnify him thankfully. Hallelujah.

Versus II — (Sopranos and Altos)

O Death, none could lay thee low, no child of man subdue thee,
Our sin brought all this to pass, for there is no health in us.
Therefore, soon came Death, and threw over us his net,
To hold us captive fast imprisoned. Hallelujah.

Versus III — (Tenor Solo) — Mike Suzuki, Tenor

Jesus Christ, our God's own Son, for us to earth descended,
And all our sin has he atoned, and so Death's rule has ended.
All Death's power here below is now a vain, an empty show.
His sting is lost forever. Hallelujah.

Versus IV — (Chorus)

It was a wonderful array, with Life and Death embattled,
For Life is victor over Death, and Death is swallowed up in victory.
So the saying, written thus, will come to pass,
"O Grave, where is thy victory?"

Versus V — (Baritone Solo) — Rod Zabriskie, Baritone

For us the Easter Lamb was slain, God's promised boon bestowing,
High hung He there upon the Cross, with Love supernal glowing,
His Blood sprinkled on our door, with Faith bade Death to pass o'er us.
The Slayer can no more harm us. Hallelujah.

Versus VI — (Sopranos and Tenors)

So let us keep this Holy Feast with glad and gay rejoicing.
For us the Sun is shining bright, our Lord himself is risen.
Lighted by His glowing Grace, our radiant hearts are glorified.
The Night of Sin now is over. Hallelujah.

Versus VII — (Chorale)

We celebrate this Holy Feast in reverence united.
The evil leaven works no more, they Word its curse has righted.
Christ Himself the Feast will be and nourish our souls that we
By faith may gain salvation. Hallelujah.

Madrigals and Motet

Ich weiss mir ein Meidlein (Sung in German) ..... Lassus (1530-1594)

(I know a lovely maiden who can be kind yet so haughty. Beware her charm doth not ensnare your heart, for she will make a fool of thee.)

Since My Tears and Lamenting ..... Morley (1557-1603)

Au joli bois, je m'en vais ..... Tessier (1550-)
(Sung in French)

O Magnum Mysterium (Sung in Latin) ..... Victoria (1549-1611)

Geese on the Water
Lover's Ride
The Witch
..... Martinu (1890-)

Conducted by Maughan McMurdie

Trio

Der Hirt auf dem Felsen ..... Schubert

Norma Pocock, Soprano; Clifford Sorensen, Clarinetist
Carl Fuerstner, pianist

Miss Pocock, a voice student of Kurt Weinzinger, has been a member of the Madrigal Singers for the past two years. She is a senior transfer student from Ricks College. Last fall she won first place in the advanced division of the Utah State Fair Vocal Contest.

Clifford Sorensen, a junior from Sacramento, California, is currently studying clarinet with Ralph Laycock. He is Solo Clarinetist with both the B.Y.U. Concert Band and Symphony Orchestra.

Carl Fuerstner, eminent conductor, composer, and pianist, is a member of B.Y.U. Music Faculty.

Sacred

Abide With Me, 'Tis Eventide ..... H. Millard

Grant Unto Us the Joy of Thy Salvation ..... Brahms

Seek Not Afar for Beauty ..... Sateran

Patriotic

America the Beautiful ..... Ward-Gates

Mona Andrus and Vanja Yorgason at the piano

(Special arrangement made by Dr. Crawford Gates for Dr. Halliday and the B.Y.U. Madrigal Singers)

(*Coming events of the Brigham Young University Music Department*)

April 6, 1960: A CAPPELLA CHOIR and UTAH SYMPHONY performing Crawford Gates' SECOND SYMPHONY, Fieldhouse, 8:15 p.m.

April 13, 1960: SCHOLA CANTORUM, Smith Auditorium, 8:15 p.m.

April 25, 1960: UNIVERSITY CHORALE, Smith Auditorium, 8:15 p.m.

3-60 FAMU 15080

PERSONNEL

MADRIGAL SINGERS

SOPRANOS

Marsha Benson; Preston, Idaho, '63
Charlene Goodson; Denver, Colorado, '62
R'Lene Jensen; Provo, Utah, '61
Sharon King; Burbank, California, '63
Norma Pocock; Sugar City, Idaho, '60
Colleen Redford; Glenns Ferry, Idaho, '61
Reva Rowe; Blackfoot, Idaho, '61

TENORS:

David Jacobs; Provo, Utah, '61
McKay Rollins; Lyman, Wyoming, '60
Alden Sorensen; Ogden, Utah, '62
Mike Suzuki; Yamagata, Japan, '62

ALTOS:

Charlene Anderson; Price, Utah, '60
Joan Anderson; Livingston, N. J., '63
Mona Andrus; Ucon, Idaho, '60
Diana Bybee; Torrance, Calif., '62
Naunie Gardner; Provo, Utah, '62
Louise Prince; Henderson, Nevada, '63
Susan Yank; Seattle, Washington, '62
Vanja Yorgason; Ogden, Utah, '60

BASSES:

Ross Brown; Provo, Utah, '62
Irel Collinwood; El Monte, Calif., '63
Keith Cooper, Genola, Utah, Grad.
Robert Fossom; Lakeview, Oregon, '63
Maughan McMurdie; Provo, Utah, Fac.
Gary Smith; Inglewood, Calif., '63
Rod Zabriskie; Provo, Utah, Grad.

OFFICERS

Dr. John R. Halliday, Director — Maughan McMurdie, Asst. Director

Mona Andrus, Accompanist

Robert Fossom, Librarian and Stage Mgr.

Rod Zabriskie, President — Colleen Redford, Historian
McKay Rollins, Vice President — Joan Anderson, Publicity Chairman
Vanja Yorgason, Sec. and Treas. — Charlene Anderson, Social Chairman

ORCHESTRA

Lawrence Sardoni, Director

FIRST VIOLINS:

Jean Nesbit, Portland, Oregon, '60
Nancy Barnes; Long Beach, Calif., '61
Rondo Jeffery; Springville, Utah, '62
Signe Slangerup; Alameda, Calif., '62

SECOND VIOLINS:

Phyllis Clay; Wichita, Kansas, '63
Shauna Robison; Atlanta, Georgia, '63
Carolyn Decker; Mesa, Arizona, '62
Mary Allen; Provo, Utah, '62

VIOLAS:

Wayne Wood; Oakland, Calif., '61
Quentin Nordgren; Provo, Utah, Faculty
Harold Laycock; Provo, Utah, Faculty
Margaret Vance; Provo, Utah, Provo High
Kathleen Crook; Renton, Wash., '62

CELLOS

Karen Ogden; Salt Lake City, Utah, '61
Stephen Clark; Springville, Utah, '61
Loya Vance; Provo, Utah, Provo High
John Lambert; Provo, Utah, '63

STRING BASSES:

Sharon Ward; Beaverton, Oregon, '61
Paul Christensen; Provo, Utah, '62

HARPSICHORD:

Mona Andrus; Ucon, Idaho, '60

ORGAN:

John Lile; North Platte, Nebr., Grad.

BRIGHAM YOUNG UNIVERSITY

Presents

Brigham Young University A Cappella Choir
Newell B. Weight, Director

80 Members of the Utah Symphony Orchestra

Harold I. Hansen, Narrator

in

SCENES FROM THE BOOK OF MORMON

SYMPHONY No. 2

For Chorus, Narrator and Orchestra

by

CRAWFORD GATES

Conducted by the Composer

Tuesday, April 5, 1960 Salt Lake Tabernacle 8:00 p.m.

Wednesday, April 6, 1960
George Albert Smith Fieldhouse, Provo, Utah 8:00 p.m.

Thursday, April 7, 1960 Ogden Tabernacle 8:00 p.m.

Program

SCENES FROM THE BOOK OF MORMON
SYMPHONY No. 2

For Chorus, Narrator and Orchestra

Crawford Gates

I. PROLOGUE

1. Herald and Hymn for Brasses
2. Evocation*
3. Ezekiel's Prophesy
4. Cumorah Pastorale

II. PROPHETS AND PROPHESIES

5. Mormon and Moroni
6. The Vision of Nephi*
7. The Burning of Abinadi
8. The Conversion of Alma*

Intermission

III. INTERLUDE

9. Lamanite Processional and Sacrificial Dance

IV. GREAT MESSAGES

10. Ammon and King Lamoni: A Testimony
11. General Moroni and His Captains: Liberty
12. Samuel's Prophesy: The Birth of Christ*
13. Samuel's Second Prophesy: The Crucifixion

V. FULFILLMENT

14. Cataclysm
15. The Faithful Behold the Christ*
16. Postlude*

*Movements for chorus and orchestra

The audience is invited to refrain from applause except before the intermission and at the conclusion.

Program Notes

SCENES FROM THE BOOK OF MORMON, Symphony No. 2, for Chorus, Narrator and Orchestra derives its inspiration from the great passages and messages of the Latter-day Saint scripture. The composer's intent is an expression of personal conviction as to the sacredness and divinity of this book.

The music has two aspects: first it attempts to illuminate the spiritual and dramatic content of the passages chosen, and secondly it reflects upon the significance of this content to our generation. Symbolically the symphony is built on two principal musical themes: one the "Christ theme" symbolizing the Divinity and Messiahship of Jesus, a message common to all Book of Mormon prophets, and secondly the "worship theme" symbolizing the subjective adoration by the worshipper in acknowledging the Savior and in endeavoring to follow after His precepts. These two musical themes are developed through the progressive movements of the symphony. Three other subordinate musical themes stated first in the Prologue are also treated in later movements. While in the Book of Mormon each successive prophet expresses an individual personality through his use of language and emphasis, the common theme is of the Christ; so in the music the individual movements reflect the uniqueness of corresponding personalities and events, and the Christ theme finds its continued expression in the context of varying musical textures of the entire symphony.

I. PROLOGUE

1. *Herald and Hymn for Brasses.*

The Herald is an endeavor to convey the same dynamic spirit expressed in the symbolic statue of the angelic trumpeter found on the spire of the Salt Lake and Los Angeles L.D.S. Temples: a voice of restoration, a voice of warning. The related "Hymn" is *High on the Mountain Top* (by Joel Johnson and Ebenezer Beesley).

No. 2 *Evocation*

Narration: (a) from the title page of the Book of Mormon, (b) Isaiah 29:4. Here is a musical image of a vast curtain slowly opening to reveal a thousand years of sacred history of the Nephites, a branch of Israel in pre-Columbian times on the American continents. As the orchestral-choral crescendo unfolds, the Christ theme is revealed and stated in a three part musical canon. The short movement ends in quietude.

No. 3 *Ezekiel's Prophesy*

Narration: Ezekiel 37:15-16. Time: c. 587 B.C.

The scripture is a prophetic utterance indicating a sacred record for the Israelitic tribes of Joseph as well as the Biblical record of the Jews and the divinely appointed relationship of the two sacred records. Musical symbolism is achieved by the use of two themes: the first, symbolizing the Biblical record of Judah, played by a solo cello, is freely adapted from a very ancient Hebrew chant in prayer mode, Ahavah-Rabboh (Kadosh, Kadosh, Kadosh or Holy, Holy, Holy). The adaptation includes use of a few quarter tones (a division of the octave into 24 equal pitch intervals instead of 12 as on the piano) to approximate the ancient Hebrew vocal use of musical intervals. The prevailing mode conveys antiquity. The second theme, played by the English Horn, is a 12 tone melody, symbolizing the record of the tribe of Joseph (the Book of Mormon). The two themes are then combined by the two solo instruments and reiterated in combination by respective woodwind and string choirs. The movement contains a short prelude and postlude in a slow cortege-like rhythm which also accompanies the principal themes.

Program Notes

No. 4 *Cumorah Pastorale*

Narration: (a) Joseph Smith 2:25, (b) Doctrine & Covenants 135:1,5, (c) Doctrine & Covenants 128:20. Time: 1823-1844 A.D.

This movement is a contemplation of the pastorale loveliness of the Hill Cumorah, in New York State where the original plates of the Book of Mormon were obtained, and of the simplicity and sincerity of the boy Joseph Smith who found them there in 1823. It expresses also the tragedy of the portending martyrdom which was to eventually result from the events of Cumorah and others related to it. The music is a simple theme followed by two variations.

II. PROPHETS AND PROPHESIES

No. 5 *Mormon and Moroni*

Narration: (a) The Words of Mormon, (b) Mormon 8:1, (c) Moroni 10:4, 5. Time: 385-421 A.D. on the American Continent.

The abridgement of the Nephite sacred records was made largely by Mormon. His son Moroni completed the work. The music is in the form of a two part canon, in which each of two voices (cellos and violas) play the same melody, one leading and the other following. The canon is enlarged by additions of other string groups. A recurring four note motive suggests the majesty of the Prophet Mormon and the rich library of Nephite records at his disposal. The Christ theme is interwoven.

No. 6 *The Vision of Nephi*

Narration: I Nephi: 1-33, excerpts. Time: c. 600 B.C.

Nephi, the Prophet after whom the Nephite nation received its name, and the earliest writer in the Book of Mormon, prophesied as did his Old Testament counterparts, of the coming of the Messiah. In a transcendent vision he was shown the Messiah at various periods in his mortal existence, six centuries before the events transpired. The music is an alternating series of variations on Nephi and Christ themes. The Nephi theme's first announcement suggests an ancient Hebrew ram's horn played off on the side of a distant mountain. The vision has five parts, each suggested musically by use of chorus (except 4) and separated by orchestral variants on the Nephi Theme:

(1) Vision of Mary (Choral text from Luke 1:46, 47, 49)
My Soul doth magnify the Lord
And my spirit hath rejoiced in God my Savior.
For he that is mighty hath done to me great things;
And holy is his name.

(2) Vision of the Virgin and the Child. (Choral text: Matt. 21:9, I Nephi 11:21)
Hosanna to the Son of David!
Behold the Lamb of God.
Yea, even the Son of the Eternal Father!

(3) Vision of the Pastoral Savior. (Choral Text: Psalm 23, paraphrased.)
The Lord is my shepherd;
I shall not want.
I lie down by still waters
He restoreth my soul.

(4) Vision of Christ's arrest. (No chorus.)

(5) Vision of the Crucifixion. (Choral Text: I Nephi 19:13 paraphrased.)
Crucified! Crucified! Crucified!
They Crucified the CHRIST!

(6) Choral Postlude (Choral text: I Nephi 19:15 paraphrased.)
Praise to the Holy One of Israel.
Praise the Lord of Hosts, God the Son!

No. 7 *The Burning of Abinadi*

Narration: Mosiah 11-17 excerpts. Time: 178 B.C.

This is a Toccata for organ, strings and percussion, in 2nd rondo form, A-B-A-C-A.

Part A: Suggests the violence of the prophetic utterances of Abinadi to the people of King Noah.

Part B: Suggests the splendor of King Noah's palace.
reports Abinadi.

Part A: Abinadi is bound and taken before the King.

Part C: Abinadi is protected by divine power until his message is delivered.

Transition: The death penalty is proclaimed.

Part A: Abinadi is burned.

No. 8 *The Conversion of Alma*

Narration: Mosiah 27, excerpts. Time: c. 100 B.C.

The conclusion of the angelic visitation is suggested. A Cortege brings the paralyzed Alma to his father. Male voices sing the words of prayers in Alma's behalf. Alma revives and declares his conversion. The worship theme is developed to the movement's climax, where the chorus sings Alma's words: "Yea, every knee shall bow, and every tongue confess before him."

INTERMISSION

III. INTERLUDE

No. 9 *Lamanite Processional and Sacrificial Dance*

Narration: Mormon 4:14.

The composer envisioned an ancient central American locale for this Lamanite scene. In contrast to the other movements this has a pagan quality achieved in part by use of 16 percussion instruments requiring 6 players.

IV. GREAT MESSAGES

No. 10 *Ammon and King Lamoni: A Testimony*

Narration: Alma 17-19, excerpts. Time: c. 90 B.C.

This movement is in three part form. First is a reflection on the missionary journey into a strange land by Ammon, a son of King Mosiah, who declined his inheritance in favor of service to the Lord. A scherzo-like middle section suggests his skirmish with those who scattered the flocks of King Lamoni. The final section represents King Lamoni's declaration of testimony of the Redeemer.

No. 11 *General Moroni and His Captains: Liberty*

Narration: Alma 46, excerpts. Time: c. 73 B.C.

The Herald theme is the basis for this two-part movement. After a short introduction, the spirit of General Moroni's prayer for the liberty of his

people is portrayed, followed by a march-like section suggesting his captains coming forth and casting their cloaks at his feet in token of their covenant to preserve their liberty and their valiancy to God.

No. 12 *Samuel's Prophesy*: *The Birth of Christ*

Narration: Helaman 14:2-6. Time: c. 6 B.C.

This movement and the one following are two short tone poems based on the prophesies of Samuel the Lamanite concerning the birth and death of Christ. In both, two musical motives are used to portray the unique personality of Samuel. One motive suggests the fact that after he had given his prophesies, he was never heard of again, and the other his dynamic declamatory style. His prophesy concerning the birth of the Messiah has an awe quality with reference to a new star, signs and wonders.

No. 13 *Samuel's Second Prophesy*: *The Crucifixion*

Narration: Helaman 14:14-24. Time: c. 6 B.C.

Here the two Samuel themes are developed in fugal entrances. He speaks prophetically of the destruction to occur on these (American) continents at the time of the Christ's crucifixion in Jerusalem. At the climax the Christ theme is recapitulated. The coda suggests Samuel's disappearance.

V. FULFILLMENT

No. 14 *Cataclysm*

Narration: III Nephi 8:5, 12. Time: c. 32-34 A.D.

This short scherzo employs two unusual percussion instruments used first by Dr. Ernst Toch (teacher of Dr. Gates at the University of Utah, Summer of 1952) in his Pulitzer prize winning THIRD SYMPHONY: a "rotarion," an octagonal box spinning with croquet balls and steel marbles, and a "hisser," a high pressure carbon dioxide tank with a release valve.

No. 15 *The Faithful Behold the Christ*

Narration: III Nephi 11:8-11. Time: 34 A.D.

The major sections of the choir are sub-divided into four parts each, and sing an antiphonal vocalise of adoration. The movement closes with the words of Job applicable to the surviving Nephites who receive the incomparable blessing of a visitation from the resurrected Savior: "Yet in my flesh shall I see God my redeemer." (Job 19:26)

(without pause)

No. 16 *Postlude*

This is the recapitulation of the symphony's two main themes with choral text from Alma and Nephi:

Yea, and every knee shall bow
And every tongue confess before Him.
Praise to the Holy One of Israel.
Praise the Lord Our God!

(Mosiah 27:31, I Nephi 19:15 paraphrased)

Orchestra Personnel

1st VIOLINS

Harold Wolf
Concertmaster
Kenneth Kuchler
Asst. Concertmaster
Norma Lee Madsen
Florence B. Romney
Katherine Peterson
Wm. Radinger
Francine Felt
Grant Hardy
Johanna Lee
John Chatelain
Elizabeth Hodson
LaMar Barrus
Anne J. Lambert

2nd VIOLINS

LaVar Krantz
Principal
Percy Kalt
Max Scheffler
Patyra G. Astin
Richard Dickson
Marlene K. Nielsen
Frances Darger
Erma Groves
Marilyn F. Anderson
John Loutensock
Patricia Butsikares

VIOLAS

Sally Peck, *Principal*
Lorna Hogenson
Wm. Hogenson
Dorothy Trimble
Karl Allred
Art Peterson
Robert W. James
Carolyn Young

CELLOS
David Freed, *Principal*
Joseph Clive
Evelyn H. Loveless
Robert A. Sansone
Helen Riser
Carol T. Edison
Joseph Romney

BASSES
Audrey Bush, *Principal*
Theron Reynolds
Lloyd Murray
James Loveless
Karen R. Post
John Russell

FLUTES
Eugene Foster
Ted Wight
Ralph Gochnour

PICCOLO
Ted Wight

OBOES
Louis Booth
Richard I. Rubinstein
Gary Post

ENGLISH HORN
Richard I. Rubinstein

CLARINETS
Martin Zwick
Dow Young
Loel Hepworth

BASS CLARINET
Loel Hepworth

BASSOONS
Douglas Craig
Grant Baker
Maurice Peterson

CONTRA-BASSOON
Maurice Peterson

FRENCH HORN
Don Peterson
Maurice Tueller
Gaylen Hatton
Anthony Thurber
Leo R. Lambert

TRUMPETS
Wm. Sullivan
Sheldon F. Hyde
Grant Barraclough
Keith Smith

TROMBONES
Lorn Steinberger
Marion Albiston
Harold M. Gottfredson

TUBA
Marlin Baker

TIMPANI
Robert Lentz

PERCUSSION
Wm. R. Johnson
Gerald Epperson
Brand Niemann

HARP
Adine Bradley

PIANO & CELESTE
Ardean Watts

ORGAN
Alexander Schreiner

PERSONNEL MANAGER
Sheldon F. Hyde

Choir Personnel

SOPRANOS
Thelma Black
Rosmarr Burtenshaw
Patricia Clyde
Rosalie England
Alyce Giles
Dora Glazier
Annette Hansen
*Marsha Hoyt
Karen Keller
Margaret Kohler
Evelyn Neff
Julia Ann Nielson
Hannah Oldroyd
JoAnn Ottley
Michaelene Packer
Jean Palmer
Nina Paulson
Carol Pulley
Katherine Rex
Karen Rutter
Nancy Skeen
Judith Strong
Beverly Thomas

ALTOS
Ada Barlow
Sylvia Berg
*Yvonne Blaylock
Clifta Bright
Carolyn Broberg
Naoma Davis
Nancy Folsom
Judy Johnson
Charlene Johns
Mary Ann Keeler
Virginia Lutz
Carolyn Merrill
Evelyn Parry
Kara Rowberry
Margaret Shumway
Beverly Simmons
Patricia Tenney
Leah Jean Tidwell
Marcia Ward
Colene Ware
Jane Weaver
Judith Weinzinger

TENORS
Richard Bear
David Crockett
Curtis Forsgren
Douglas Gibbs
Sherman Gibbs
Ronald Lee
Richard Linford
L'Dean McCue
Robert Merrill
Jerold Ottley
Charles Soper
*John Thompson
Robert Weddington
Marvin Jenkins

BASSES
Hans Boettcher
Elijah Cardon
Gordon Carter
Bruce Gibb
Ron Hadley
Max Hales
George Jarvis
Steven Jarvis
Raymond Madsen
Roger Miller
Charles Naylor
David Perry
Lynn Poulter
Blaine Quarnstrom
James Rawles
Richard Robbins
Jim Scoresby
Dee Tracy
Vern Young
*Section Leaders

Acknowledgment

The First Presidency of the Church of Jesus Christ of Latter-day Saints for support and approval of this event
The Presiding Bishopric of the Church of Jesus Christ of Latter-day Saints for the use of the Salt Lake Tabernacle and Assembly Hall
Ogden Area Stake Presidencies for use of Ogden Tabernacle
Maurice Abravanel, Musical Director and Conductor, Herold L. Gregory, Manager, and Sheldon F. Hyde, Personnel Manager of the Utah Symphony Orchestra, for their cooperation
Paul Evans and KSL staff for their help with the sound and recording work
Clark Music Company for use of Baldwin piano in Salt Lake City.

Concert and recording arrangements by Brigham Young University Adult Education and Extension Services.

A reception honoring the composer will be held immediately following the Salt Lake City performance at the B.Y.U.-Salt Lake Adult Education Center, 200 North Main Street. The public is invited.

COMING EVENTS

B.Y.U. A Cappella Choir
Olympus High School Auditorium, Saturday, April 30, 8:15 p.m.
Tickets at Granite Furniture and Sugar House
Schola Cantorum, Joseph Smith Auditorium, Wednesday, April 13, 8:15 p.m.
University Chorale, Joseph Smith Auditorium, Monday, April 25, 8:15 p.m.
Utah Symphony, Coast-to-Coast, NBC-TV, April 17, 6:00 p.m.
SAND IN THEIR SHOES, May 27, 28, 30, 31, and June 1.

LIMITED EDITION! RESERVE YOUR COPY NOW!

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Concert excerpts on record

A. Monaural, 33 1/3 R.P.M., long play, 12" album — Price: $4.95

B. Stereo, 33 1/3 long play, 12" album — Price: $5.95

Full program on tape

C. Monaural, 7" reel, 7 1/2 I.P.S. Recorded on both sides — Price: $7.00

D. Stereo 7 1/2 I.P.S. Recorded on two 7" reels — Price: $16.00

Album designed by Arnold Friberg. To be released June 1, 1960.

To Audio-Visual Center, Brigham Young University, Provo, Utah

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Enclosed find my check or money order for $.....
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D. ..... Stereo Tape Album(s) at $16.00 each plus 25c postage

Name .....

Address..... City..... State.....

16M 4-60 XS 15172

Brigham Young University

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

2M 2-60 MU 14416

MUSIC DEPARTMENT
BRIGHAM YOUNG UNIVERSITY

presents

GRANT RODNEY ZABRISKIE, Baritone

Student of Dr. John R. Halliday

with

Deanne Rhodes at the piano

in a

GRADUATE RECITAL

(No. 78 in the 1959-60 Series)

Thursday, April 14, 1960 — 8:00 p.m.
Joseph Smith Banquet Hall

PROGRAM

Amarilli, mia bella ..... Giulio Caccini
Deh vieni alla finestra (from "Don Giovanni") ..... W. A. Mozart
Come Let's Be Merry ..... arr. by G. Lane Wilson
Sheep May Safely Graze (from the "Birthday Cantata") .... J. S. Bach
Man is for the Woman Made ..... Henry Purcell

* * * * *

Der Wanderer ..... Franz Schubert
Widmung ..... Robert Schumann
Im Herbst ..... Robert Franz
Mein Mädel hat einen Rosenmund ..... Johannes Brahms

* * * * *

Extase ..... Henri Duparc
Clair de Lune ..... Gabriel Fauré
Le Temps des Lilas ..... Ernest Chausson
Mandoline ..... Claude Debussy

* * * * *

Nemico della patria (from "Andrea Chenier") ..... Umberto Giordano

* * * * *

Were You There? ..... arr. by H. T. Burleigh
The Vagabond ..... R. Vaughan Williams
Epitaph on a Talkative Old Maid (from "Poor Richard")
..... Ross Lee Finney
At the Well ..... Richard Hageman

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

Ross Arrington, Pianist

student of Carl Fuerstner

in a

Senior Recital

(No. 83 in the 1959-60 Series)

Thursday, April 21, 1960, at 7:00 p.m.

East Lounge, Social Hall

PROGRAM

Concerto in the Italian Style ..... J. S. Bach

Allegro
Andante
Allegro

Sonata in E Flat Major, Op. 7 ..... L. v. Beethoven

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo

Hommage à Ravel ..... A. Honegger

Toccata ..... F. Poulenc

Ballade in A Flat Major, Op. 47 ..... F. Chopin

125 4-60 FAMU 15494

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

DR. JOHN R. HALLIDAY, CHAIRMAN

presents a

FACULTY RECITAL

Thursday, April 28, 1960 — 8:00 p.m.

EAST LOUNGE — — SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Faculty Recital

(No. 84 in the 1959-60 Series)

Sonata sopra Sancta Maria ora pro nobis ..... Monteverdi

Ina Lou Cheney, Mezzo-Soprano
Wayne Mayberry, Harpsichord
Janet Grigg, Flute
Clifford Sorensen, Clarinet
Ralph G. Laycock, Bassoon
Jacob Bos, Bassoon
Clifford Madsen, Trumpet
Mel Martin, Trumpet
William Wilkes, Trombone
Carson Sharp, Trombone
Carl Fuerstner, Conductor

Songs for Mezzo-Soprano ..... Mahler

Rhine Legend
Life on Earth
Far Over the Hill
Sentinel's Night Song

Ina Lou Cheney, Mezzo-Soprano
Carl Fuerstner, Piano

Three Pieces for Solo Clarinet ..... Stravinsky

Ralph G. Laycock, Clarinet

Four Pieces from "Puppazzetti" Suite for Piano Four Hands ..... Casella

Berceuse
Serenata
Notturnino
Polka

Carl Fuerstner and Robert Cundick

Octet for Wind Instruments ..... Stravinsky

Sinfonia - Tema Con Variazioni - Finale

Janet Grigg, Flute
Clifford Sorensen, Clarinet
Ralph G. Laycock, Bassoon
Jacob Bos, Bassoon
Clifford Madsen, Trumpet
Mel Martin, Trumpet
William Wilkes, Trombone
Carson Sharp, Trombone
Carl Fuerstner, Conductor

NINTH ANNUAL

STUDENT COMPOSER'S SYMPOSIUM

BRIGHAM YOUNG UNIVERSITY

APRIL 29-30, 1960

Participating Institutions:

University of California at Berkeley
University of Southern California
University of Redlands
Stanford University
University of Utah
Brigham Young University

Friday, April 29, 1960 ..... 10:00 a.m.

Joseph Smith Auditorium

PROGRAM I

(No. 85 in the 1959-60 Series)

Piano Sonata ..... Jean Ford (Redlands)

Jean Ford, Piano

Trio for Flute, Horn, and Piano .... Douglas Leedy (U. of Calif.)

(taped performance)

Concerto Movement for Flute, Piccolo,
Alto Flute, and Strings ..... Joyce Jensen (U. of U.)

Ralph Gochnour, Soloist

Jubilus Pascali ..... Arthur Maud (U. of U.)

B.Y.U. Madrigal Singers

Dr. John R. Halliday, Director

Maughan McMurdie, Conductor

Concert for Two Pianists and Tape Recorders ..... Terry Riley (U. of Calif.)

Terry Riley and LaMonte Young, Pianists

Friday, April 29, 1960 .... 3:30 p.m.

Joseph Smith Auditorium

PROGRAM II

(No. 86 in the 1959-60 Series)

Rondo for Piano and String Quartet ..... Ted Brady (U. of U.)
Utah String Quartet
Harold Wolf, Norma Lee Madsen, Violins
Sally Peck Lentz, Viola
David Freed, Cello
Ardeen Watts, Piano

Three Structures for Piano .... Charles McDermed (U. of Calif.)
Charles McDermed, Piano

Three Rilke Songs ..... William Collins (U.S.C.)
William Collins, Baritone
Donald Aird, Piano

Sonata for Clarinet and Piano ..... Robert Jones (Redlands)
Virelai
Sonata-Allegro
Melisma
Fugato
Lemoyne Taylor, Clarinet
Robert Jones, Piano

Trio in A (2nd and 3rd movements)..Michael Anderson (U.S.C.)
Adagio
Allegro
Sidney Rabb, Piano
Tze-Koong Wang, Violin
Carol Jane Carlson, Violoncello

Sonata for Violin and Piano ..... Christopher Lanz (Stanford)
Oleg Kovalenko, Violin
Robert Schunemann, Piano

Friday, April 29, 1960 ..... 7:30 p.m.

Joseph Smith Auditorium

PROGRAM III

(No. 87 in the 1959-60 Series)

Scherzo for Band ..... Leroy Swensen (B.Y.U.)

B.Y.U. Concert Band
Ralph, Laycock, Conductor

Collage for Band ..... Samuel Henrie (B.Y.U.)

B.Y.U. Concert Band
Ralph, Laycock, Conductor

Chamber Concerto for 17 instruments
(2nd and 1st movements) ..... Donald Aird (U.S.C.)

Aria

Overture

B.Y.U. Symphony Orchestra
Douglas Talney, Conductor

Concerto Grosso for Strings ..... Michael Fink (U.S.C.)

Allegro

Larghetto

Allegro assai

B.Y.U. Symphony Orchestra
Douglas Talney, Conductor

Concerto Grosso ..... Robert Manookin (B.Y.U.)

Allegro moderato

Adagio

Quasi recitativo-presto

B.Y.U. Symphony Orchestra
Barbara Allen, Harpsichord
Loya Vance, 'Cello
Ralph Laycock, Flute
Carl Fuerstner, Conductor

Ballad Opera, "The Wife of Usher's Well" ..... Marian Peterson (U. of U.)

U. of Utah Opera Workshop
Ardeen Watts, Conductor

Piece for Instrumental Ensemble and Voices ..... Joseph Byrd (Stanford)

Oleg Kovalenko, Conductor

Saturday, April 30, 1960 ..... 9:30 a.m.

Joseph Smith Auditorium

PROGRAM IV

(No. 88 in the 1959-60 Series)

Sonata for Piano ..... Paul Jackson (Stanford)

Paul Jackson, Piano

Suite for Flute and Clarinet ..... Eugene Kilday (Redlands)

Invention

Canon

Canon

Invention

Lemoyne Taylor, Clarinet
Barbara Marino, Flute

Four Songs ..... Barbara Bowman (Stanford)

Barbara Bowman, Mezzo-Soprano
Paul Jackson, Piano

True and False Unicorn ..... Paul Epstein (U. of Calif.)
(text by James Boughton)

LaMonte Young, Reader
Terry Riley, Piano
William Denny, Viola
Paul Epstein, Clarinet
Douglas Leedy, French Horn
Loren Rush, Conductor

Concert Piece for Piano and 'Cello ..... Robert Johnson (B.Y.U.)

David Freed, 'Cello
Carl Fuerstner, Piano

INTERMISSION

Piano Sonata ..... Frank Brazinski (U.S.C.)

Andante moderato

Adagio con espressione

Allegro vivace

Jan Jordan, Piano

Sonata for Viola and Piano ..... William Wallace (U. of U.)

Sally Peck Lentz, Viola
Gladys Gladstone, Piano

Five Japanese Poems for Soprano, Flute,
Clarinet, Viola, and Piano ..... Loren Rush (U. of Calif.)

Oleg Kovalenko, Conductor
(taped performance)

Poem, a Chamber Opera in one act ..... LaMonte Young
(U. of Calif.)

Movement for Organ and Brass Quintet ..... Robert Manookin
(B.Y.U.)

Robert Manookin, Organ
Wm. Nelson and Mel Martin, Trumpets
Lynn Robinson, Horn
Leon Badham and Carson Sharp, Trombones
Carl Fuerstner, Conductor

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Sally Peck Lentz, Viola
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William Collins, Baritone
Donald Aird, Piano

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Virelai
Sonata-Allegro
Melisma
Fugato
Lemoyne Taylor, Clarinet
Robert Jones, Piano

Trio in A (2nd and 3rd movements)..Michael Anderson (U.S.C.)
Adagio
Allegro
Sidney Rabb, Piano
Tze-Koong Wang, Violin
Carol Jane Carlson, Violoncello

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Oleg Kovalenko, Violin
Robert Schunemann, Piano

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Joseph Smith Auditorium

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Ralph, Laycock, Conductor

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(2nd and 1st movements) ..... Donald Aird (U.S.C.)

Aria

Overture

B.Y.U. Symphony Orchestra
Douglas Talney, Conductor

Concerto Grosso for Strings ..... Michael Fink (U.S.C.)

Allegro

Larghetto

Allegro assai

B.Y.U. Symphony Orchestra
Douglas Talney, Conductor

Concerto Grosso ..... Robert Manookin (B.Y.U.)

Allegro moderato

Adagio

Quasi recitativo-presto

B.Y.U. Symphony Orchestra
Barbara Allen, Harpsichord
Loya Vance, 'Cello
Ralph Laycock, Flute
Carl Fuerstner, Conductor

Ballad Opera, "The Wife of Usher's Well" ..... Marian Peterson (U. of U.)

U. of Utah Opera Workshop
Ardeen Watts, Conductor

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Invention

Canon

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Terry Riley, Piano
William Denny, Viola
Paul Epstein, Clarinet
Douglas Leedy, French Horn
Loren Rush, Conductor

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David Freed, 'Cello
Carl Fuerstner, Piano

INTERMISSION

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Adagio con espressione

Allegro vivace

Jan Jordan, Piano

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(B.Y.U.)

Robert Manookin, Organ
Wm. Nelson and Mel Martin, Trumpets
Lynn Robinson, Horn
Leon Badham and Carson Sharp, Trombones
Carl Fuerstner, Conductor

BRIGHAM YOUNG UNIVERSITY

Music Department

presents

Marsha Hoyt, Soprano

Student of Newell B. Weight

YVONNE BLAYLOCK at the piano

with

Vanya Yorgason, Harpsichord
Bonnie Green, Recorder
Ross Arrington, Recorder
Clifford Sorenson, Clarinet
Prof. Ralph Laycock, English Horn
Duane Perry, Bassoon

and

OBOE QUARTET:

NAOMI BOYER, Oboe
RONDO JEFFERY, Violin
WAYNE WOOD, Viola
STEPHEN CLARK, Cello

IN RECITAL

Thursday, May 5, 1960 — 8:30 p.m.

East Lounge — Social Hall

PROGRAM

PART I

O cessate di piagarmi ..... Scarlatti
Le Violette ..... Scarlatti
Jesu, Praise To Thee Be Given ..... Bach

Bonnie Green, Recorder
Ross Arrington, Recorder
Vanja Yorgason, Harpsichord

PART II

In Waldeseinsamkeit ..... Brahms
Der Blumenstrauss ..... Mendelssohn
Die Liebende schreibt ..... Mendelssohn

PART III

Pastoral ..... Stravinsky

Naomi Boyer, Oboe
Clifford Sorenson, Clarinet
Prof. Ralph Laycock, English Horn
Duane Perry, Bassoon

PART IV

Oboe Quartet in F Major ..... Mozart

Allegro
Adagio
Ronda - Allegro

PART V

The World's Wanderers ..... Charles Ives
Velvet Shoes ..... Randall Thompson
Heart, We Will Forget Him ..... Aaron Copland
Mayday Carol ..... Deems Taylor

BRIGHAM YOUNG UNIVERSITY

OPERA WORKSHOP

Presents

GIANNI SCHICCHI

by Giacomo Puccini

and

THE MEDIUM

by Gian-Carlo Menotti

May 5, 6, 7, 1960

Joseph Smith Auditorium

Gianni Schicchi

Opera in One Act

Libretto by
Giovacchino Forzano

Music by
Giacomo Puccini

THE CAST

Gianni Schicchi ..... Lynn Detwiler
Lauretta, his daughter ..... Shauna Seely
Zita, called "Old Woman," a cousin to Buoso ..... Evelyn Oaks
Rinuccio, Zita's nephew, in love with Lauretta ..... Dick Smack
Gherardo, Buoso's nephew ..... James Peterson
Nella, Gherardo's wife ..... Joan Justis
Gherardino, their son ..... Natrone Ward
Betto, a cousin to Buoso ..... Doyle Winger
Simone, a cousin to Buoso ..... Brent Shaw
Marco, his son ..... Boyd Hancock
La Ciesca, Marco's wife ..... Marlene Peterson
Master Spinelloccio, Physician ..... David White
Amantio di Nicolai, Notary ..... Ken Wilks
Pinellino, Shoemaker ..... Lynn Mecham
Guccio, Dyer ..... David Judd

The Scene is laid in Florence, Italy in 1299, in the bedroom of Old Buoso Donati who has just died.

Stage Director and Conductor ..... Brandt B. Curtis
Performance Accompanists ..... Pat Kelsey, Arthur Barnes

The Medium

Tragedy in Two Acts

Words and Music by Gian-Carlo Menotti

THE CAST

Madame Flora (Baba) ..... Lila Johnson Kitchen
Monica, her daughter ..... Carene C. Jordan
Toby, a mute ..... Steven Grow
Mrs. Gobineau ..... Charlene Anderson
Mr. Gobineau ..... Paul Kelly
Mrs. Nolan ..... Margaret Grange

The action takes place in Madame Flora's parlor in our time. It is a squalid room in a flat on the outskirts of a great city.

Stage Director and Conductor ..... Don L. Earl
Musical Preparation ..... Carole Crandall
Performance Accompanists ..... Carole Crandall and Gaile Woodruff

THE PRODUCTION STAFF

Director ..... Don L. Earl

Associate Director ..... Brandt B. Curtis

Scene and Light Designer ..... Charles Henson

Technical Director ..... Wayne Phillips

Costume Designer ..... Carol Michie

Accompanists ..... Arthur Barnes, Carole Crandall, Nancy Empey, Pat Kelsey, Gaile Woodruff

Set Construction ..... Members of Stagecraft Class

Light Crew ..... Harold Bywater, Clifford Cavanilla, Lee Gifford, Mille Waldvogel

Properties ..... Boyd Hancock

Makeup ..... Members of Opera Workshop

Costume Construction ..... Louise Hanson, Naomi Herrin, Anga Hovland, Merna Madden, Laura Porter

Publicity ..... B.Y.U. News Bureau; Boyd Hancock and Lynn Detwiler

Ticket Sales ..... Shirley Harrison, Lynda Mertz; Inter-Unit Service Council

Officers of Opera Workshop

President ..... Brent Shaw

Vice-President ..... Pat Kelsey

Secretary-Treasurer ..... Joan Justis

Historian ..... Jeanette Royle

Brigham Young
University

[illegible] DEPARTMENT

[illegible]

Pre Euren Room
210 College

Wednesday Evening
May 11, 1960
Seven Thirty

P R O G R A M

I

Concerto for two harpsichords in c minor
- J.S.Bach

Allegro - Adagio - Allegro
Wayne Mayberry, Barbara Allen, Harpsichords

II

"Tandend Dukaten im Sack" Susato
"Es war einmal ein Mädchen" Susato
Recorder quartet. Tanja Borgeson,
Rose Arrington, La Rue Urschel,
Carrie Green.

III

Pieces for the Clavecin Couperin
Tinuet en Rondeau - Gigue en Rondeau -
2 Gigue en Rondeau - 2 Rigaudon -
Double du 2 Rigaudon - Pastourelle
Wayne Mayberry, Harpsichord

IV

Clear Waters, Austrian Folk Dance Arr. Trep
Spring, Wheel, " "
Irish Lovers " "

For Recorders

P R O G R A M

V

French Suite No. 6 in E Major J.S.Bach
Allemande - Courante - Sarabande -
Gavotte - Polonaise - Bourree -
Minuett - Gigue.
Barbara Allen, Harpsichord

VI

Spinoletta ...from 16th Cent
Arr. A.Dolmetsch
Mary Comson Briggs, Viola da Gamba

Suite in F. Major 3 recorders and continuo
Bonnie Green, Ross Arrington, LaRue
Orechsel, recorders; Mary Comson Briggs
'Cello; Vanje Torgason, Harpsichord

VII

Concerto for two harpsichords in C Major
J.S.Bach
Allegro - Adagio ovvero Largo - Fugue
Barbara Allen, Wayne Raybern,
Harpsichords

THE PLAYERS

Barbara Allen, Harpsichord, Recorder
Jayne Mayberry, Harpsichord, Recorder
Connie Green, Treble, Bass Recorders
[illegible], Tenor Recorder
[illegible], Descant Recorder, Harpsichord
[illegible], Descant Recorder
[illegible], Descant Recorder
[illegible], Recorder, Viola da Gamba
[illegible]
[illegible], Director

Neupert and Challis Harpsichords from Wakefield Collection
Kindelis Viola da Gamba from Van Buren Collection

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
ANCIENT INSTRUMENT ENSEMBLE CONCERT

(No. 98 in the 1959-60 Series)

Wednesday, May 11, 1960 - - - - - - - 7:30 p.m.
Van Buren Room - - - - - 210 College Building

Concerto for Two Harpsichords in C Minor . . . J.S. Bach
Allegro Adagio Allegro

Wayne Mayberry, Barbara Allen, Harpsichords

Tausend Dukaten im Sack . . . . . Susato
Es war einmal ein Mädchen . . . . . Susato

Recorder Quartet

Vanja Yorgason, Ross Arrington,
LaRue Drechsel, Bonnie Green

Pieces for the Clavecin . . . . . Rameau

Minuet en Rondeau - Gigue en Rondeau - 2 Gigue en Rondeau - 2 Rigaudon - Double du 2 Rigaudon - Tambourin

Wayne Mayberry, Harpsichord

Clear Waters, Austrian Folk Dance Arr. . . . Trapp
Spinning Wheel, Austrian Folk Dance Arr. . . . Trapp
Green Sleeves . . . . . Anon. 16th Cent.

For Recorders

Vanja Yorgason, Bonnie Green
Ross Arrington, LaRue Drechsel

French Suite No. 6 in E Major . . . . J.S. Bach

Allemande - Courente - Sarabande - Gavotte -
Polonaise - Bouree - Minuett - Gigue

Barbara Allen, Harpsichord

Spagnoletta . . . . . Anon. 16th Cent.
Arr. A. Dolmetsch

Mary Monson Briggs, Viola da Gamba
Vanja Yorgason, Virginal

Suite in F Major . . . . . C.F. Witt

3 Recorders and Continuo

Entrée - Sarabande - Menuet - Bouree - Menuet

Bonnie Green, Ross Arrington, LaRue
Drechsel, recorders; Mary Monson Briggs,
'Cello; Vanja Yorgason, Harpsichord

Concerto for Two Harpsichords in C Major . . . J.S. Bach

Allegro - Adagio ovvero Largo - Fugue

Barbara Allen, Wayne Mayberry, Harpsichords

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THE PLAYERS

Barbara Allen, Harpsichord, Recorder
Wayne Mayberry, Harpsichord, Recorder
Bonnie Green, Treble, Bass Recorders
LaRue Drechsel, Tenor Recorder
Vanja Yorgason, Descant Recorder, Harpsichord
Joyce Swenson, Descant Recorder
Ross Arrington, Treble Recorder
Mary Monson Briggs, Recorder, Viola da Gamba, 'Cello
J. Homer Wakefield, Director

Neupert & Challis Harpsichords from Wakefield Collection
Handel's Viola da Gamba from Van Buren Collection

Brigham Young University

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

2M 2-60 MU 14416

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

DEPARTMENT RECITAL

(No. 94 in the 1959-60 Series)

Thursday, May 12, 1960 - - - 8:00 p.m.

East Lounge - - - Social Hall

Consture My Meaning . . . . . Farnaby
Christ ist erstanden . . . . . Hassler

Vocal Ensemble

Marsha Hoyt & Beverly Morrison, Sopranos
Carolyn Merrill & Judith Weinzinger, Altos
John Thompson, Jerry Ottley, & Sherman Gibbs, Tenors
James Scoresby & Roger Miller, Basses
(Studio of Newell B. Weight)

Impromptu Op. 90 #4 in A^b . . . . . Schubert

Karen Schuck, Piano
(Studio of Elmer E. Nelson)

Care Selve . . . . . Handel
Mi chiamano Mimi from "La Boheme" . . . Puccini

Nadene Nelson, Soprano
Irene Hardy, Piano
(Studio of Margaret Woodward)

Chromatic Fantasia and Fugue . . . . J.S.Bach

Barbara Neeley Elison, Piano
(Studio of J. J. Keeler)

My Mother Bids Me Bind My Hair . . . . Haydn
Vissi d'arte from "Tosca" . . . . . Puccini

Colleen Redford, Soprano
Mona Andrus, Piano
(Studio of Kurt Weinzinger)

Slavonic Dances in F Major & G Minor Op. 72 . . Dvorak

Jack McKee & Darwin Heyrend, Piano Duet
(Ensemble class of Carl Fuerstner)

Nina . . . . . Pergolesi
Annie Laurie . . . . . Lady John Scott

Garth Hansen, Bass-Baritone
Mona Andrus, Piano
(Studio of Kurt Weinzinger)

Romanza Andalusa, Op. 22 . . . . Sarsate

Howard Christensen, Violin
Ross Arrington, Piano
(Studio of Lawrence Sardoni)

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Coming Events: Senior Recital, May 15, 1960, 2:30 p.m., 250 College Building

2-Piano Recital, May 16, 1960, 8:15 p.m., J.S. Auditorium

Band Concert, May 18, 1960, 8:15 p.m., J.S. Auditorium

Department Recital, May 19, 1960, 7:00 p.m. East Lounge, Social Hall

MUSIC DEPARTMENT

BRIGHAM YOUNG UNIVERSITY

Dr. John R. Halliday, Chairman

Annual Award Banquet

Saturday, May 14, 1960 Joseph Smith Ball Room

7:00 p.m.

MENU

chilled fruit cup

spring salad, roquefort dressing

swiss steak

baked potato, butter

buttered peas

sesame rolls, butter

fresh strawberry sundae

PROGRAM

Humorous Reading ..... Jim Rawls

Flute Duet ..... Linda Callister, Mary Thomas

Male Chorus Quartet

Robert Jenkins, 1st tenor
Paul Thomas, 2nd tenor
DeMoyne Bekker, baritone
Ben Fietkau, bass

Harp Quartet ..... Students of Sheldon Sofer

Ruth Porter
Margaret Vance
Carolyn Paxman
Joan Kimball

SERVICE AWARD RECIPIENTS

Band

Ahrendes, Lurae (9)
Bennett, Veldon (12)
Boyer, Naomi (9)
Campbell, Robert (9)
Grigg, Janet (9)
Jensen, Kenneth (9)
Kirkham, Michael (9)
Knudsen, Benny (9)
May, James Allen (9)
McCarty, Marian (9)
Pace, Dean (9)
Rummler, Roy (9)
Sorensen, Clifford (9)

Orchestra

Barnes, Nancy (9)
Boyer, Naomi (9)
Clark, Stephen (12)
Jenkins, Marvin (12)
Johnson, Robert (12)
Mendenhall, Kay (12)
Moody, Milo (9)
Nesbit, Jean (9)
Ogden, Karen (9)
Stahle, Glenna (9)
Vance, Loya (9)
Ward, Sharron (9)
Wood, Wayne (9)

Opera

Crum, Paul (12)
Detwiler, Lynn (12)
Grange, Margaret (12)
Harrison, Shirley (12)
Justis, Joan (9)
Keith, Wayne (9)
Lamb, Nanette H. (9)
Merrill, Bob (9)
Oaks, Evelyn (9)
Peterson, James (12)
Royle, Jeanette (9)
Turner, Dianna (9)
Woodruff, Gaile (9)
Wyss, Eileen L. (9)

(9 or 12) quarter participation.

CHORAL

A cappella choir

Baer, Richard (9)
Barlow, Ada (9)
Berg, Sylvia (9)
Black, Thelma (9)
Blaylock, Yvonne (9)
Bright, Clifta (9)
Broberg, Carolyn (9)
Davis, Naoma (9)
England, Rosalie (9)
Folsom, Nancy (12)
Forsgren, Curtis (9)
Gibbs, Douglas (9)
Gibbs, Sherman (12)
Giles, Alyce (9)
Hadley, Ronald (9)
Hoyt, Marsha (12)
Jarvis, George (12)
Jenkins, Marvin (9)
Johns, Charlene (9)
Keeler, Mary Ann (9)
Kohler, Margaret (12)
Lee, Ron (12)
Lutz, Virginia (9)
McCue, L'Dean (9)
Merrill, Robert (9)
Oldroyd, Hannah (9)
Ottley, Jerry (9)
Pulley, Carol (9)
Robbins, Richard (9)
Scoresby, James (9)
Simmons, Beverly (12)
Skeen, Nancy (9)
Tidwell, Jean (9)
Thomas, Beverly (12)
Thompson, John (12)
Ware, Colene (9)

Madrigal Singers

Anderson, Charlene (9)
Jensen, R'Lene (9)
Pocock, Norma (9)
Redford, Colleen (9)
Rollins, McKay (12)
Suzuki, Michael (9)
Yorgason, Vanja (12)
Zabriskie, Rodney (12)

Schola Cantorum

Alsop, Hugh (9)
Ashmore, William R. Jr. (9)
Hansen, Marget (9)
Harmon, Robert B. (12)
Heaton, LeRoy C. (9)
Jenkins, Robert (9)
Mattson, Vernon (12)
Mayberry, Wayne (9)
Nielson, M. Adele (9)
Nordgren, Shirley (12)
Robinson, Nancy (9)
Stahle, Glenna (9)
Turner, George M. (9)

SPECIAL MUSIC DEPARTMENT AWARDS

All Around Musician Award ..... Vanja Yorgason
Clark Music Company Organ Award ..... Sheldon Dahl
Clark Music Company Piano Award ..... Mona Andrus
Class of 1919 Vocal Award ..... Norma Pocock
Creative Music Award ..... Robert Johnson
de Jong Organ Award ..... John Lyle
Halliday Madrigal Awards ..... McKay Rollins
Rod Zabriskie
Opera Awards ..... Roy Samuelson
Lila Kitchen
Lynn Detwiler
R. Laycock Wind Instrument Award ..... Naomi Boyer
Sardoni String Awards ..... Jean Nesbit
Wayne Wood
Summerhays Madrigal Singers Award ..... Charlene Anderson
Utah Federation of Music Club Award ..... Marsha Hoyt
Wakefield's Inc. Piano Award ..... Ross Arrington

RECIPIENTS OF GRADUATE SCHOLARSHIPS AND FELLOWSHIPS

Barbara Allen ..... B.Y.U.
Charlene Anderson ..... B.Y.U.
Robert Bowden ..... New England Conservatory
Robert LaMar Johnson ..... Indiana University
Clifford Madsen ..... University of Kansas
LeRoy Swenson ..... B.Y.U.
Vanja Yorgason ..... B.Y.U.

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT
Dr. John R. Halliday, Chairman

presents

A RECITAL OF

TWO-PIANO MUSIC

Monday, May 16, 1960 8:15 p.m.
Joseph Smith Auditorium
(No. 96 in the 1959-60 Series)

PROGRAM

Sonata in G major ..... Johann Christian Bach
Carl Fuerstner, Merrill Bradshaw
(First Provo Performance)

Variations on a Theme of Beethoven ..... Camille Saint-Saëns
Barbara Allen, Wayne Mayberry

En blanc et noir ..... Claude Debussy
Carl Fuerstner, Merrill Bradshaw
(First Provo Performance)

Intermission

Sonata for Two Pianos and Percussion ..... Béla Bartók
Carl Fuerstner and Merrill Bradshaw, Pianos
William Johnson and Robert Campbell, Percussion
(First Provo Performance)

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

the

Concert Band

RALPH G. LAYCOCK, Director

JAMES A. MAY, Baritone Horn Soloist

(No. 97 in the 1959-60 Series)

Joseph Smith Auditorium

8:15 p.m. Wednesday May 18, 1960

PROGRAM

CLASSIC OVERTURE IN C ..... Francois Joseph Gossec

ELSA'S PROCESSION TO THE
CATHEDRAL ..... Richard Wagner—Lucien Cailliet

FANTASIA DI CONCERTO ..... E. Boccalari—Kent-Acres
James A. May, Baritone Horn Soloist

ACADEMIC FESTIVAL
OVERTURE ..... Johannes Brahms—V. F. Safranek

INTERMISSION

SCHERZO ..... A. Leroy Swensen

COLLAGE ..... Sam Henrie

THE LAND OF WHEAT ..... Don Gillis
iii. The Fields in Summer

SANTA FE SAGA ..... Morton Gould

PROGRAM NOTES

CLASSIC OVERTURE—The history of the modern wind band begins at the time of the French Revolution, when popular open-air concerts became an important part of the many festivals and celebrations. With this impetus, bands rapidly grew much larger in size and more elaborate in instrumentation, and the leading composers of the time began to consider the band as a medium for serious musical expression. Gossec, the earliest French composer of symphonies, was among those who wrote symphonies, overtures, and marches, scored for bands of 50 to 70 players. The present work was composed in 1794-5 for a band consisting of piccolos, flutes, oboes, clarinets, bassoons, horns, trumpets, and serpents (bass instruments), probably the band of the National Guard, of which Gossec was for a short time conductor. Richard Franko Goldman re-discovered the piece, and he and Roger Smith reconstructed it, utilizing the instruments of the original score, with the exception of the now obsolete serpent, and adding those which are now customarily used.

ELSA'S PROCESSION TO THE CATHEDRAL—with medieval color and pageantry, the procession prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who has come to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

FANTASIA DI CONCERTO—tonight's soloist, James A. May, comes to us from

Phoenix, Arizona. He is a senior, majoring in Business Management with special emphasis on Finance and Banking. On his graduation he will have been a member of the Concert Band for two years, having transferred to BYU as a junior.

ACADEMIC FESTIVAL OVERTURE—Late in 1879 Brahms learned that he was to be invited to accept an honorary Ph.D. from the University of Breslau. As a return gesture, he set about to compose an appropriate piece, using as his musical material several well-known college songs. The good-natured overture was given its first performance a little over a yaer later, in January, 1881, on the occasion of the conferral of the degree.

THE FIELDS IN SUMMER—The beauty of the movement of the field, swaying in infinite patterns and designs—the quiet contemplation of the changing colors in the lights of evening or bright noon day sun, the golden hue of magnificence of heavy-headed stalks that bend and move gently in a quiet breeze or wildly lash like a storm-swept sea—there is no greater beauty than the fields in summer in the tall, proud standing of the grain.

SCHERZO—The over-all structure of the composition is a large ternary form, (ABA) with introduction and coda. A short declamatory passage leads to the scherzo which in many respects resembles a double fugue, but with the addition of a trio forming the contrasting section in the middle of the work. The idiom is principally contrapuntal with alternating sections of brilliant brass and woodwind passages which lend excitement and charm to the piece.

The composer, who comes from Salt Lake City, Utah, is a graduate student at B.Y.U. where he is working on his doctorate in Music Theory and Composition.

COLLAGE—A term borrowed from art, "Collage" identifies an abstract design created by the juxtaposition of contrasting and often incongruous materials such as bits of cloth, colored string, paper etc. The musical "bits" in this case are ostinatos and themes derived from the three ideas stated in the first few measures of the piece—majestic polychords moving in contrary motion and mirror rhythms—a rhythmic ostinato stated in the bassoons—and a "sort of" trumpet fanfare. A canon (on an inversion of the fanfare) follows, building to a sudden climax which then gives way to a lyrical song. Vigorous solo percussion in mirrored rhythms begin a more complex development growing into a crashing restatement of the original polychords, this time in full tutti.

The composer, born in Panguitch, Utah, calls Phoenix, Arizona his home. After receiving the Bachelor of Arts degree in Music Theory this June, he plans to continue his study next year at the University of Illinois.

SANTA FE SAGA—Mr. Gould has provided a "program" to the extent of naming the several large sections of the work.

"Rio Grande"—beginning quietly, the mood gradually becomes warmer and more animated as a delicate 3/8 dance leads to a mild climax in 5/8 time before fading gracefully away.

"Round Up"—with the instructions that it is to be "brash and rowdy", a spirited hoe-down tune is introduced, giving way later to an intensely rhythmic section in fast triple meter.

"Wagon Train"—a lumbering gait and appropriate sound effects describe the rough overland journey of the 19th century.

"Fiesta"—rapid cadenzas tossed back and forth by muted cornets, and bell-like sounds from the woodwinds signal the dancing and merriment of this colorful and exciting Mexican celebration. Conflicting rhythms, brilliant scoring, and sudden contrasts draw a vivid picture of the festivities.

The return of the "Rio Grande" and "Wagon Train" themes combined with the exhilarating "Fiesta" brings the piece to a stunning conclusion.

PERSONNEL

PICCOLO
Mary Thomas

FLUTE
*Janet Grigg
Mary K. Davis
Mary Thomas
Earlene Wright
Merilyn Dalley
Paula Stucki
Connie Moss

OBOE
*Naomi Boyer
Billie Grigg

ENGLISH HORN
Roxanna Dickey

Eb CLARINET
Kenneth Jensen

Bb CLARINET
*Clifford Sorensen
Fred Bonney
Kenneth Jensen
Benny Knudsen
Annette Smith
Marilynn Barney
Chuck Borough
Jeannie Bates
Juliana Christensen
Lurlene Lavar
Reginald Terry

ALTO CLARINET
Joyce Swenson

BASS CLARINET
Alan Justesen
Polly Milner

CONTRA-BASS CLARINET
**Clifford Madsen

BASSOON
Lewis Sutherland
Gayle Bramwell
Robert Young
Kathleen Sandberg

ALTO SAXOPHONE
David Tucker
Jane Ford

TENOR SAXOPHONE
Dennis Spendlove

BARITONE SAXOPHONE
Merlin Witt

CORNET AND TRUMPET
Melvin Martin
Bill Nelson
Cornelia Bates Madsen
Ray Goodwin
Vaughn Hoopes
Varol Shaw
Fred Williams
Gary Lambert
Bobby Newell

FRENCH HORN
Howard Eastland
Lynn Robinson
Robert Frankovich
Kathleen Stewart
Nancy Carey
Willa Lunt

TROMBONE
†*Carson Sharp
Veldon Bennett
Lurae Ahrendes
Leon Badham
Vard Holland
Richard Bybee
Vernon Scott

BARITONE HORN
James May
Marjorie Light
Roy Tidwell

TUBA
Gerald Giauque
Clarence Bushman
*James Brague

STRING BASS
Bryce LeBaron

TIMPANI AND PERCUSSION
Craig Paxman
Bob Campbell
Lowell Fisher
Larry Shumway

PIANO
Vernon Scott

HARP
Sheldon Sofer

*Band Council

**Graduate Assistant

†Trombone Instructor

800 5-60 FAMU 1593

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT
Dr. John R. Halliday, Chairman

Presents

SHIRLEY HARRISON, Soprano
(Student of Don L. Earl)

Vanja Louise Yorgason at the Piano
and

PAUL CRUM, Tenor
(Student of Brandt Curtis)

John Lile at the Piano

in

SENIOR RECITAL

(No. 95 in the 1959-60 Series)

Thursday, May 19, 1960 — 5:30 p.m. — East Lounge, Social Hall

PROGRAM

Se tu m'ami ..... Pergolesi
La Violette ..... Scarlatti
Hedge-Roses ..... Schubert
The Trout ..... Schubert
Miss Harrison

Invocazione di Orfeo, from *Euridice* ..... Peri
Es liebt sich so lieblich im Lenze ..... Brahms
Liebestreu ..... Brahms
Geheimnis ..... Brahms
Mr. Crum

Poëme d'Octobre, A Cycle of Songs ..... Massenet
Miss Harrison

Funiculi-Funicula ..... Denza
Zenza Nisciuno ..... Curtis
Dicitencello Vuie ..... Falvo
Mr. Crum

Una voce poco fa, from *The Barber of Seville* ..... Rossini
Miss Harrison

Winterstürme wichen dem Wonnemond, from *Die Walküre* .... Wagner
Mr. Crum

Brigham Young University

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

2M 2-60 MU 14416

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
DEPARTMENT RECITAL

(No. 99 in the 1959-60 Series)

Thursday, May 19, 1960 - - - - - 7:00 p.m.
East Lounge - - - - - - Social Hall

If With All Your Hearts from "Elijah" . . . Mendelssohn
Di Provenza il mar, il suol
from "La Traviata" . . . . . Verdi

LeRoy C. Heaton, Tenor
Renate Henkel, Piano
(Studio of Florence J. Madsen)

Dedication . . . . . Franz
The Two Grenadiers . . . . . Schumann

Keith Cooper, Baritone
Kay Glover, Piano
(Studio of Kurt Weinzinger)

Gigue from the 6th French Suite . . . . J.S. Bach
Rhapsody in G Minor . . . . . Brahms

Brenda Marley, Piano
(Studio of J. J. Keeler)

f Music Be the Food of Love . . . . . Purcell
Zueignung . . . . . Richard Strauss

Margaret Hansen, Contralto
Irene Hardy, Piano
(Studio of Ralph Woodward)

e tu m'ami . . . . . Pergolesi
pring . . . . . Henschel

Julia Nielsen, Soprano
Clarence Bushman, Piano

ch bin vergnügt in meinem Leiden
from Cantata #58 . . . . . J.S. Bach

Julia Nielsen, Soprano
Karen Polley, Violin
Clarence Bushman, Piano
(Studio of Kurt Weinzinger)

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oming Events: Organ Recital, May 20, 1960, 8:15 p.m., J.S. Auditorium

Student Recital, May 21, 1960, 6:30 p.m. Multipurpose Area, Smith Family Living Center

Student Recital, May 22, 1960, 2:30 p.m., 250 College Building

Student Recital, May 22, 1960, 4:00 p.m., 250 College Building

University Chorale Concert, May 22, 1960, 8:15 p.m., Smith Auditorium

Brigham Young University

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents a

STUDENT RECITAL

EAST LOUNGE - SOCIAL CENTER

2M 2-60 MU 14416

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 104 in the 1959-60 Series)

Saturday, May 21, 1960 - - - - - 4:00 p.m.
Multipurpose Area - - Smith Family Living Center

MARGARET GRANGE, Soprano
(Student of Brandt Curtis)

NOREAN ERICKSON, Piano

Nymphs and Shepherds . . . . . Henry Purcell

Caro mio ben . . . . . Giordani

When Love is Kind - Old English Air . . Thomas Moore

Pentacost Cantata . . . . . Johann Sebastian Bach

Margaret Grange

Lotus Land . . . . . Cyril Scott

Malaguena . . . . . Ernesto Lecuona

Norean Erickson

Calm As the Night . . . . . Carl Bohm

The Kerry Dance . . . . . James Lyman Molloy

At Evening . . . . . Claude Debussy

I Am in Her Boudoir Fair
from opera "Mignon" . . . . . Ambroise Thomas

Into the Night . . . . . Clara Edwards

Margaret Grange

Brigham Young University
Music Department
Dr. John R. Halliday, Chairman
presents the

UNIVERSITY CHORALE

KURT WEINZINGER - CONDUCTOR

in a

SPRING CONCERT

Sunday, May 22, 1960 — 8:30 p.m.
J. S. Auditorium — All Seats Reserved

(No. 103 of the 1959-60 Series)

L. YOUNG

CHOIR OFFICERS

President	Kay Bassett
Vice President	Bruce Freeman
Social Chairmen	Bill Coutta Shirley Greene
Secretary-Treasurer	Carolee Bates
Librarians	Elaine Ellis Lorin Blauer

ACCOMPANISTS

JOAN THOMANDER

Carole Eitel

Joy Hansen

Shauna Workman

STUDENT ASSISTANT

Carol Alldredge

BUSINESS STAFF

Invitations	Marleen Monson
Publicity	Herold Dendurent
Campus Publicity	Marge Salisbury
Tickets	Kay Bassett
Programs	Karen Jones
Radio and TV	Jim Rawls
Lights and Ushers	Bruce Freeman
Risers and Stage	Physical Plant
Stage Decoration	Clara Johanson
Recording and Sound	Francis Boyer
Reception	Carolee Bates
Master of Ceremonies	Shirley Greene

PROGRAM

Jesu, priceless treasure ..... J. S. Bach (1685-1750)
(Second verse by Harold Dendurent, Member of Univ. Chorale)

Hallelujah, Amen (from Judas Maccabaeus)
..... G. F. Handel (1685-1759)

Lamb of God ..... F. J. Haydn (1732-1809)
(From the 'Seven Words' of Christ when on the cross).

The Last Words of David (II Samuel XXIII 3, 4)
..... R. Thompson (1899-**)

Here yet awhile ..... J. S. Bach (1685-1750)

Ich bin vergnügt in meinem Leiden .... J. S. Bach (1685-1750)
(I Do Rejoice in All My Sorrows)

Aria for soprano with violin obligato from Cantata No. 58; Julia Nielsen, Soprano; Karen Polly, Violin; Clarence Bushman, Piano.

Singing and Dancing ..... H. L. Hassler (1564-1612)

Innsbruck Now I Must Leave Thee ..... H. Isaak (1450-1517)
(The translations from the German for both songs were made by Dr. Gerrit de Jong, Jr., Dean Emeritus of Fine Arts.)

Just as the Tide was Flowing ..... Arr. R. Vaughan-Williams

The Sally Gardens ..... Arr. K. W. H. Weinzinger

Londonderry Air ..... Arr. C. Gates

Finale from the First Organ Symphony ..... Louis Vierne

Joan Thomander - Organ

'Four Greek Songs of Love' ..... M. Bradshaw

Dedicated to K. Weinzinger and the
1960 B.Y.U. University Chorale

1. Love, Wounded
2. Love, Sleeping
3. Love, the Old Story
4. Love, Giving

Joan Thomander and Carole Eitel - Pianists

WORLD PREMIERE

Preludes to Eternity (Les Préludes) ..... F. Liszt (1811-1886)

Text by P. W. Dykema ..... Arr. B. Reibold

Based upon Lamartine's "Meditations Poétiques"

Joy Hansen, Shauna Workman - Pianists

UNIVERSITY CHORALE

SOPRANOS

Gayle Adair, '63
Gwendolyn Alcorn, '63
Carol Alldredge, '63
Pat Allen, '63
Brita Anderson, '60
Barbara Ann Ardian, '63
Karen Arnell, '63
Linda Barney, '62
Peggy Bateman, '63
Carolee Bates, '63
Dianne Bell, '62
Julia Bell, '63
Luana Bell, '61
Lauralie Benson, '63
Janeal Bohman, '63
Barbara Bowen, '63
Barbara Bramwell, '60
Karen Brandon, '63
Karen Breinholt, '62
Karen Brewer, '61
Marcia Brimhall, '63
Carol Brimley, '63
Claire R. Brockoff, '63
Linda Broderick, '63
Nadine Brooks, '63
Joyce Brown, '62
Penny Brown, '63
Bonnie Buckner, '63
Bonna Burgess, '63
Patricia E. Burkholder, '63
Sara Lee Busso, '63
Lynne Buys, '63
Lorrie Christensen, '60
Margaret Christensen, '63
Gayle Clements, '63
Beverly Connolly, '63
Joy Cullimore, '62
Linda Curtis, '62
Carolyn Decker, '61
Zeta Dyer, '62
Carole Eitel, '62
Carol Anne Engen, '63
Nan Ensign, '63
Pat Fish, '60
Jane Ford, '63
Betty Jane Forsyth, '63
Kathleen Foster, '63
Bonnie Gallacher, '62
Barbara Gano, '63
Carol Gapinski, '63
Herberta Gardner, '63
Kaye Glover, '63
Bonnie Green, '61
Joy Hansen, ' 63
Verna Hansen, '63
Marlene Howard, '61
FFaye Hullinger, '63
Erma Jean Hunt, '63
Sally Hursh, '63
Janet Lois Irvin ,'63
Carma Jensen, '63
Clara Johansen, '60
Roberta Johnson, '63
Karen Jones, '62
Norma Jones, '63
Juanita Joy, '63
Donna Lee Koelling, '63
Carol Larson, '63
Cathy Larson, '63
Una Kay Lea, ' 63
Sharon Liddle, '63
Sharon Lillywhite, '63
Elise Macfarlane, '63
Elizebeth Maxwell, ' 63
Jean McCandless, '63
Merlene McGee, '63
Charlotte Meyers, '63
Carol Ann Miller, ' 63
Sharon Miller, '60
Marlene Monson, '62
Janice Ann Morgan, '62
Dona Morrissette, '61
Susanne Moyle, '63
Vira Ann Murphy, '60
Julia Ann Nielsen, '62
Marjorie Anne Nielson, '62
Pamela Permann, ' 63
Karen Peterson, '63
Karen Polly, '61
Linda Pratt, '62
Idon Randall, 61
Emma Jean Rasmussen, '62
Barbara Raymond, '60
Janice Richardson, '63
Carol R. Russell, '62
Dionne Sargent, '63
Nathalie Schmidt, ' 60
Rosalie Schofield, '61
Juanita Self, '63
Phillis Slaughter, '62
Thelma Smith, '63
Sandy Sower, '63
Inez Fay Swapp, '63
Bonita Taylor, ' 63
Judy Taylor, '63
Joanne Thompson, Grad. Stu.
Jeanne Ursenbach, '62
Helga Vikari, '63
Sharon White, '63
Natalie Wickes, '60
Corrine Williams, '63
Ella Mae Williams, '63
Shirley Wiseman, '63

ALTOS

Sharon Adams, '60
Mary Jo Alleman, '63
Naomi Diane Anderson, '63
Louise Andrus, '61
Lynn Baker, '63
Judy Barber, '63
Linda Barnes, '63
Barbara Barton, '63
Verla Beck, Grad. Stu.
Vermoyne Beecher, '62
Mary Jo Benincosa, '62
Peggy Berg, '62
Carol Bolster, '63
Dixie Bradbury, '63
JoAnne Brough, '63
Betty Buchanan, '63
Beth Busath, '63
Barbara Carr, '63
Karen Cassell, '62
Lillie Mae Clark, '63
Shirley Del Clove, '63
Cheryl Cluff, '62
Laura Cutler, '62
Judy Dana, '61
Carole Anne Derrick, '62
Sharon Delaney, '63
Connie Devenish, '63
Linda Eardley, '63
Ingrid Edgel, '63
Kathleen Edmonds, '63
Jelaire Edwards, '63
Elaine Ellis, '62
Sue Emmett, '63
Sharlene Ellsworth, '62
Marilyn Ellsworth, '63
Evlyn Ford, '63
Verlayne Fowers, '63

UNIVERSITY CHORALE (Cont.)

ALTOS (Cont.)

Laura Fox, '60
Connie Gerrard, '63
Judy Gerrard, '61
Renee Gertsch, '63
Myrna Gilbert, '61
Veneta Hansen, '63
Sheila Hamilton, '63
Rebecca Hawkes, '63
Julie Hayes, '63
Kathleen Hedberg, '62
Joyce Henderson, '62
Rosida Hepworth, '63
Loraine Heward, '63
Deanna Holtry, '62
Cherryl Huber, '63
Nancy Huff, '63
Joyce Hyder, '63
Donna Jacobsen, '63
Maela Beth Jaruis, '62
Diane Jensen, '61
Gwendolyn Jensen, '60
Jeanne Johnson, '63
Janet Johnson, '62
Janeen Jolly, '60
Mary Ann Jones, '60
Jacqeline Ann Kaiser, '63
JoAnn Kinkeade, '62
Nancy Kimmel, '62
Carol Kay Laing, '63
Lynette Layton, '63
Cheryl Lillywhite, '63
Janis Loveless, '63
Marsha Luke, '62
Judy Lunt, '62
Joy Magleby, '63
Tonia Marett, '60
Dixie Matthews, '60
Janet A. Maughan, '63
Beth McEwan, '62
Katherine McFarland, '63
Barbara McLacklan, '63
Marian N. McLain, '63
Judy McNally, '63
Mary McNeill, '62
Carol Moncur, '62
Irene Moore, '63
Claudine Morrow, '63
Linda Musick, '62
Bonnie Nelson, '63
Shawn Nielsen, '63
Lois Nielson, '62
Janet Nims, '60
Fae Norton, '63
Laura Nye, '63
Marilynne Oien, '63
Ilene Olson, '63
Linda Pace, '60
Ruth Packer, '62
Sharon Parsons, '60
Linda Patterson, '63
Kristin Payne, '63
Donna Pefley, '61
Karen Ann Petersen, '62
Diane Peterson, '63
Frances Peterson, '62
Ruth Porter, '63
Beverley Pratt, '61
Sharon Lee Price, '63
Carlotta Presley, '63
JaNeen Rawlins, '62
Kay Reese, '62
Rnth Reid, '63
Anne Richey, '63
LaRee Ricks, '63
Marcia Riddle, '62
Ranae Russon, '60
Margie Salisbury, '63
Patty Schwennesen, '63
Marsha Scott, '63
Evelyn Searle, '63
Verona Sechrest, '62
Mary Lee Simpson, '63
Karen Shaw, '62
Josephine Shurtliff, '62
Janice Sparks, '61
Julianne Spear, '63
Linda Smith, '62
Connie Smith, '62
Collen Smith, '63
Furlann Smitih, '60
Nereda Golsby Smith, '63
Shirley Smith, '63
Judy Smith, '63
Judy Smith, '63
Sandra Snider, '63
LaVon Stephens, '62
Joyce Lynnae Tanner, '63
Vicky Taylor, '63
Rose Mary Thomas, '61
Thea Thompson, '63
Karen Thornberg, '63
Pamela Tippets, '63
Connie Rae Tippetts, '63
DeAnn Tuttle, '63
Jeraldine Von Cannon, '62
Frances Waymore, '61
Sharon Weight, '63
Sharon Weindorf, '63
Kaye Westover, '63
Amanda Whetten, '60
Pat Whittington, '63
Myrla Williams, '62
Marilyn Wilcox, '63
Gloria Workman, '62
Shauna Workman, '63
Patricia Zinn, '62

TENORS

Gerald Tingey Aaron, '62
David Barton, '63
Rayo B. Budge, '60
Lee Condie, '63
Daryl E. Cooper, '62
Art Daniels, '62
Carolyn Drake, '63
Aldine Gibson, '63
Shirley Greene, '62
Wayne Ham, Grad. Stu.
Richard Hollingshead, '63
John Hopper, '63
Larry Jenson, '63
William D. King, '61
Dwiight Ladle, '61
Blaine J. Lund, '61
L'Dean McCue, '60
Carolyn Nelson, '61
Jack Ostler, '63
Dale Pinegar, '60
Rosemary Ostler, '63
Anita Peck, '63
Delray Platt, '62
Paul Roger Ray, '63
Joe Schaefer, '63
William S. Simmons, '60
Cecil Spell, '63
Thomas Stosich, '63
Gordon K. Thomas, Grad. Stu.
Lea Ward, '63
Sandy Weese, '61
Linda Workman, '63

UNIVERSITY CHORALE (Cont.)

BASSES

George Aaron, '62
Don Adams, '62
Sheldon L. Anderson, '62
Ken Babcock, '63
Leon D. Barham, '60
Milton Charles Baker, '63
Arthur Bassett, '62
Dean Bennett, '63
Lorin Blauer, '63
Dale Broadbent, '61
Bruce Brunson, '61
Wendell S. Burnham, '63
Clarence Bushman, '61
Bob Campbell, '60
Lewis Church, '62
Paul P. Christensen, '62
Bob Clark, '62
Norm Cluff, '63
Bill Coutta, '63
Gary M. Croft, '62
Peter Danzig, '62
Tom Davis, '63
George A. Day, '62
Hal Dendurent, '63
Gale Dingman, '63
John Earl, '63
Melvin Farmer, '62
Gordon Fredrickson, '60
Bruce L. Freeman, '63
Garth Hansen, '61
Doug Hindmarsh, '63
Lee Holland, '62
Dick Holt, '60
Henderson Duval Houghton, '63
James J. Jones, '60
David Johnson. '63
Nolan Johnson, '60
Paul S. Kelly, '61
Craig B. Kirkham, '63
Gary Lambert, '63
Lonnie Lambson, '62
Doug Mckay, '63
John McBride, '62
Larry Mikesell, '6c
Jimmie Moss, '63
Kendall A. Mortensen, '62
K.Joe Murdock, '63
Frederick Oliver, '63
Darrell Parsons, '63
Theo Powell, '62
Jim Rawls, '69
Tom J. Richards, '62
Gaylin Rollins, '62
Bob Shedd, '63
Del Shumway , '63
David Smith, '63
Lewis Kay Stone, '62
James Swan, '63
John H. Thompson, Grad Stu.
Ron Thurman, '62
Merrill Turnbow, '63
John Whetten, '61
Lowell S. West, '63
Les Young, '62
Buddy Youngreen, '61

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BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents

CHARLENE ANDERSON, Alto
(Student of Kurt Weinzinger)

Alden Sorensen at the Piano

in

SENIOR RECITAL

(No. 111 in the 1959-60 Series)

Sunday, May 29, 1960 - 8:30 p.m. - 250 College Building

PROGRAM

Part I

Che faro senza Euridice ..... Gluck
Amarilli ..... Caccini
Jeune fillette ..... Dalayrac
Les cloches ..... Debussy

Part II

Du bist die Ruh' ..... Schubert
Er ist gekommen ..... Franz
Verborgenheit ..... Wolf

Part III

Serenade ..... Schubert

Intermission

Part IV

O Thou That Tellest ..... Handel
Carmen (Habanera) ..... Bizet

Part V

Bird of the Wilderness ..... Horseman
Black Roses ..... Sibelius
Cycle of Life ..... Ronald

Brigham Young University

ANCIENT INSTRUMENT ENSEMBLE

IN

CONCERT

Wednesday, June 22, 1960
8:15 P. M.

Lotta Van Buren Room
(210 College Building)

(No. 112 in the 1959-60 Series)

PROGRAM

I

For Two Virginals . . . Giles Farnaby
from Fitzwilliams Virginal Book

Concerto for Two Harpsichords in
c minor . . . . . J. S. Bach

Allegro
Adagio
Allegro

Wayne Mayberry,
Barbara Allen,
Harpsichords

II

Elizabethan Music for the Recorder

I loathe that I did love
Come live with me and be my love
All in a Garden Green
Dulcina

Ayre and Saraband . . . John Jenkins

Spagnoletta . . . . Anon. 16th Cent.

Mary Monson Briggs, Viola da Gamba
Barbara Coates Thompson, Spinet

III

Pieces for Clavicin . . . . . Rameau
Venitienne
Menuet en Rondeau
Gigue en Rondeau
2nd Gigue en Rondeau
1st Rigandon
2nd Rigandon
Double du 2nd Rigandon
Tambourin

Wayne Mayberry, Harpsichord

IV

Sonata in G Major . . . . . .Handel
Andante
Allegro
Adagio
Allegretto

Mary Allen, Violin
Barbara Allen, Harpsichord

V

Concerto for Two Harpsichords in
in C Major . . . . . Bach
Allegro
Adagio ovvero Largo
Fuga

Barbara Allen,
Wayne Mayberry,
Harpsichords

PERFORMERS

Barbara Allen - Harpsichord, Recorde

Mary Allen - Violin

Mary Monson Briggs - Viola da gamb
and Recorder

Barbara Coates Thompson - Spinet an
Recorder

Wayne Mayberry - Harpsichord and
Recorder

J. Homer Wakefield - Director

Neupert & Challis Harpsichords from Wakefield Collection. Handel's Viola da Gamba from Lotta Van Buren Collection.

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents in Concert

the

SIXTEENTH ANNUAL
(1960)

S U M M E R M U S I C C L I N I C

READING BAND

Wednesday, August 3

(Number 114 in the 1959-60 Series)

READING BAND

Ralph G. Laycock - Director

"The Free Lance March" — John Philip Sousa

"Sleepers Wake" — Johan Sebastian Bach
(chorale and chorale prelude)

"Hopak" — Modest Moussorgsky

3 Soloists--Contest Winners

Alice Jensen - Piano - Gunnison, Utah
"Ballad in G Minor" Chopin

Loya Vance - Cello - Provo, Utah
"1st Movement from the Dvorak Cello Concerto"
Barbara Allen, Accompanist

Terry Peterson - Piano - Loa, Utah
"Scherzo in B Flat Minor" Chopin

"Grecian Theme and Dance" — John Cacaras

"Sakrava" — Prince Novodom
(former King of Cambodia)

"Charles County Overture" — Joseph Willcox Jenkins

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents in Concert

the

SIXTEENTH ANNUAL
(1960)

S U M M E R M U S I C C L I N I C

PIANO ENSEMBLE CADET BAND

Thursday, August 4

(Number 115 in the 1959-60 Series)

PIANO ENSEMBLE PROGRAM

Three Chorales — Bach - Conner

Crystal Swapp, Fredonia, Ariz.; Sharon Wren, Blackfoot, Idaho
Winna Brown, Moccasin, Ariz.; Sandra Mackelprang-Fredonia, Ari

Landler Op. 24 No. 1 — Bargiel

Bonnie Allen, Burley, Idaho; Wendy McMurray, Burley, Idaho

Five Waltzes — Beethoven

Geraldine Washburn, Vernal; Dean Hardy, Mesquite, Nevada

Theme from Rondo Capriccio, Op. 129 — Beethoven

Linda Wasden, Midvale, Utah; Jeanette Clark, Orem, Utah
Deanna Stapley, Beaver, Utah; Linda O'Conner

Ballet Music No. 1 from Rosamunde — Schubert

Susan Rae Ashby, Delta, Utah; Robert Ridge, Provo, Utah

Scherzo — Mussorgsky

Becky Bushman, Overton, Nev.; Renee McGee, Holbrook, Ariz.

Norwegian Bridal Procession, Op. 92 — Grieg

Linette Johnson, Provo; Margaret Young, American Fork, Utah
Myrna Ernst, Panaca, Nevada; Mary Ann Free, Provo, Utah

Carnival — Mowrey

Maria Spendlove, Beaver; Diane Brimhall, Idaho Falls, Idaho

Gavotte, Opus 30. No. 3 — Von Wilm

Karen Jensen, American Fork; Linda Cutler, Layton, Utah

Moment Musical, Opus 94. No. 3 — Schubert

Lorna Dayley, Burley, Idaho; Marcus Taylor, Fremont, Utah
Allan Brinkerhoff, Bicknell; Leta Boyer, Springville, Utah

Mazurka — C. M. Von Weber

Mary Porter, Snowflake, Arizona; Mary Ellen Schofield, Burley, Idaho

Sonata C Major — Clementi

Geraldine Washburn, Vernal; Margaret Schreiner, Springville

Dance Russe — Strawinsky

Terry Wadsworth, Nevada; Terry Lynn Peterson, Loa, Utah

Slavic Dance No. 8 BK II — Dvorak

Alice Jensen, Gunnison; Loya Vance, Provo, Utah

CADET BAND PROGRAM

Part I - James A. Mason, Conductor

"Land of the Sun" — Joseph Paulson

"Aria and Minuet" — Alessandro Scarlatti

"Danse Pavane" — John Cacavas

Part II - Karl Staheli, Conductor

"Air and March " — Henry Purcell

"American Cowboy" — Forrest L. Buchtel

"Two Moods" — Clare Grundman

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents in Concert

the

SIXTEENTH ANNUAL
(1960)

S U M M E R M U S I C C L I N I C

CLINIC CHORUS SYMPHONY ORCHESTRA

Friday, August 5

(Number 116 in the 1959-60 Series)

CLINIC CHORUS

Newell B. Weight, Director

"O Clap Your Hands" — Henry Woodward

"I've Been 'buked" — Spiritual arranged by Johnson

"Elegy" — Beethoven
Accompanied by string ensemble

"The Song of Nephi (Part II)" — Robert Cundick*
Accompanied by string ensemble

"Alleluia, All the Earth Doth Worship Thee" — Everett Titcomb
Accompanied by John Lile, Organ

*Member of BYU Music Department Faculty.

SYMPHONY ORCHESTRA

Robert Klotman, Conductor

"Overture in D Major" — Schubert
FRR by Thor Johnson

"Vignettes" — Kirk

Allegro Deciso
Larghetto
Molto Vivace

"Symphony No. 5" — Schubert

Allegro
Andante Con Moto
Allegro Molto
Allegro Vivace

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents in Concert

the

SIXTEENTH ANNUAL
(1960)

S U M M E R M U S I C C L I N I C

CONCERT BAND SYMPHONIC BAND

Saturday, August 6

(Number 117 in the 1959-60 Series)

CONCERT BAND

Marion L. Jacobs, Conductor

Big Jeff March	Ted Messang
Processional and Chorus	C. W. Gluck - Philip Gordon
Three Scenes	Harold Walters
Forest Glade	
Fiesta	
Sunset Boulevard	
This Solemn Hour	Don Gillis
Grand March	Clare Grundman

Symphonic Band

Ralph G. Laycock, Conductor

Echo - Song	Orlando di Lasso
Capriol Suite	Peter Warlock
Basse - Danse	
Pavane	
Bransles	
Overture in C	Charles Simon Catel
Introduction and Scherzo	Maurice Weed
Overture to "Candide"	Leonard Bernstein

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents

CLIFFORD MADSEN
(Student of Ralph G. Laycock)

Carl Fuerstner at the Piano
assisted by Barbara Allen, Piano soloist

in

GRADUATE RECITAL

(No 112 in the 1959-60 Series)

Monday, August 15, 1960 - 8:15 p.m. - East Lounge Social Center

PROGRAM

Concerto for Trumpet ..... Wayne R. Bohrnstedt
Briskly
Slowly
Spirited

Concertino for Trumpet ..... Joseph Kaminski
"Un poco Vivaldi"
Improvisazione
Tarantella
Mr. Madsen

Prelude on a Gregorian Chant ..... Ottorino Respighi
Miss Allen

INTERMISSION

Concert No. 1 for Horn ..... Wolfgang Amadeus Mozart
Allegro
Allegro

Concert Etude Op. 49 ..... Alexander Goedicke

Scherzo for Trumpet Op. 10, No. 1 ..... Burnet Tuthill
Mr. Madsen

B R I G H A M Y O U N G U N I V E R S I T Y

M U S I C D E P A R T M E N T

Dr. John R. Halliday, Chairman

Presents

R O Y L. R U M M L E R

(Student of Carson Sharp)

Barbara Thompson accompanist
assisted by Lurae Ahrendes,
Brent Nay, and Carson Sharp

in

S E N I O R R E C I T A L

Wednesday, August 17, 1960 at 7:00 p.m.

East Lounge Social Center

PROGRAM

Suite for Three Trombones ---------- G. F. Handel
Andante

Andante et Allegro ---------- Bargi
Mr. Rummler

Allegro Con Bio ---------- Carleton Colby
(Quartet for four Trombones)

Zwei Grosse Quartet ---------- A. Mago
Scherzo

Jesu, hilf siegen, du Furste des Lebens ------- Anonymous
(Jesus, Help Conquer, Thou Prince of the Living)

Uns ist ein Kindlein heut geborn ---------- Anonymous
(This Day to Us a Child Is Born)

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
Dr. John R. Halliday, Chairman

presents

CHARLOTTE S. MAXFIELD, Soprano

(Student of Margaret Woodward)

with

Karen Keller, piano, harpsichord, voice
Dr. William Fowler, guitar
Royce Campbell, piano
Loya Vance, 'cello

in

GRADUATE RECITAL

(No. 113 in the 1959-60 Series)

Thursday, August 18, 1960 — 9:00 p.m.
Banquet Hall — Joseph Smith Building

PROGRAM

The Willow Song ..... Time of Elizabeth
Come Again, Sweet Love ..... John Dowland
I Prethee Give Me Back My Heart ..... Henry Lawes
I Pass All My Hours ..... Words by Charles II
Music by Pelham Humphrey

II

Dido's Lament, from "Dido and Aeneas" ..... Henry Purcell
We Hasten with Feeble Footsteps ..... Johann Sebastian Bach
(duet from, "Jesus, Thou My Wearied Spirit")

III

Der Ring, from "Frauenliebe und Leben" ..... Robert Schumann
Wie Melodien zieht es mir ..... Johannes Brahms
Vergebliches Ständchen ..... Johannes Brahms

IV

Three Mauravian Folk Songs arranged by Martinu:
Opusteny Mily (Forsaken Love) ..... guberniální
Veselá Dievca (The Gay Girl) ..... Zlinska
Smutny Mily (The Unhappy Lover) ..... Karlovic

V

Seguidilla from, "Carmen" ..... George Bizet

VI

Do Not Go, My Love ..... Richard Hageman
The Time For Making Songs Has Come ..... James Rogers
The Floods of Spring ..... Sergei Rachmaninoff

100 FA 8-60 16990

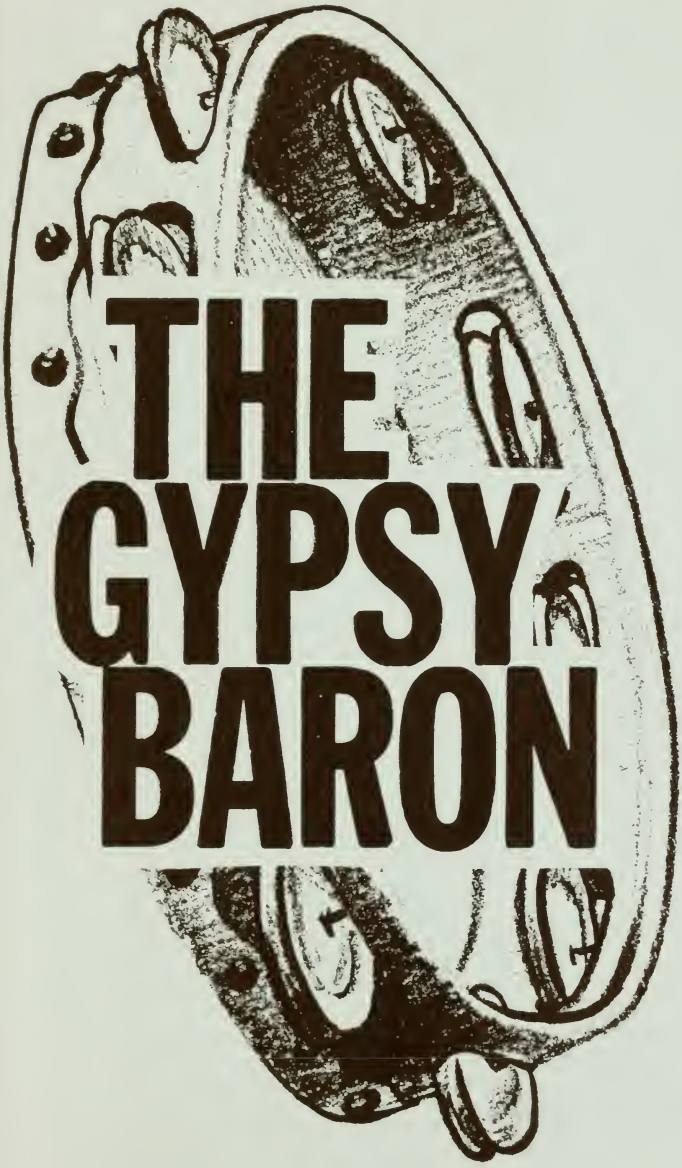
The Opera Workshop

of the

B.Y.U. Music Department

presents

JOHANN STRAUSS'



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THE GYPSY BARON

Opera in Three Acts

Music arranged and adapted by Ronald Hammer

Book by Phil Park and Conrad Carter
Lyrics by Phil Park

THE CAST
(in order of appearance)

Otto ..... Darrell Hadley
Mishka ..... Victor LeRoy Hansen
Pali ..... William Martin Morse
Franzi ..... Vanessa Crawford
Vanya ..... Sherron Rich
Arletta ..... Charlotte Sheffield Maxfield
Kalman Zsupan ..... Brent S. Shaw
Mirabella ..... Karen Dee Keller
Czipra ..... Nancy Folsom
Saffi ..... R'Lene Mae Jensen
Count Kareska ..... Eugene Loyal Blinco
Sandor Barinkay ..... Alvaro Mendoza
Graf Peter Homonoy .. Vivean Keith Cooper

SYNOPSIS OF SCENES

Act I: Outside the gates of Zsupan's Residence in Zrinyi, near Vienna
Act II: Before the entering of Barinkay's Castle
Act III: A State Room in Vienna
Period: 1800 A.D.

THE PRODUCTION STAFF

Conductor-Director ..... Brandt B. Curtis
Orchestra Director ..... Quentin Nordgren
Technical Director ..... Wayne Phillips
Stage Designer ..... Charles Henson
Costumes ..... Carol Michie
Choreographer ..... Geraldine Brown
Musical Assistants ..... Royce Campbell, Carole Crandall, Gaile Woodruff, Barbara Allen, Victor Hanson
Light Crew ..... John Beach, Leona Lee
Make-up ..... Rita Ringquist
Scenery Construction & Props ..... Stagecraft Class
Program Designer ..... Jay C. Colver

THE DANCERS

Carol Allen
Bill Badger
Joan Clark
Roger Fisher
Jeanette Glover
Katherine Hartman
Ruth Lamberty
Lorie Nichols
Lucy Oliphant
Robert Oliphant
Sherry Lynne Olpin
Marilyn Robertson
DeOnne Sorenson
Ann Sutherland
Deanna Turner

THE CHORUS

Bryant Adams
Jessie Allphin
Melva Lee Allred
Sandra Barnett
Becky Campbell
Eleanor Capson
Pat Christensen
Gerry Collinwood
Kyrna Dyal
Everett Haggerty
Nina Hooley
Dona Jean Morrissette
Ross Mortensen
Barbara Raymond
Marjorie Richins
Rita Mabel Ringquist
Alfred Saliman
James D. Sullivan
Phillip Thomas
Diana Vaughn
Sylvia Wheelwright
Gaile Woodruff
Ruby Yarbrough
Karen Zander

THE ORCHESTRA

Violins
Barbara Green
Carolyn Morriss
Jorge Kemeney
Harold Goodman*
Brenda Ann Morrison
La Ree Ricks
Larry Shumway

Violas
Lloyd Keith Nelson
Quentin Nordgren*

'Cellos
Loya Vance
Shirlene Hall

String Bass
Carrie Jacobs

Flute
Mary Jane Groberg

Oboe
Naomi Boyer

Clarinets
William Mathis
Thomas David Hopkins

Bassoon
Jeanne Stonely

Horns
David R. Howell
Norman Oliphant

Trumpets
Marriner Lang Beckstead
Cornelia Bates

Trombones
Carson Hildreth Sharp
Brent Nay

Percussion
Robert Campbell

*faculty

THE STORY

Act I

The curtain rises on a group of gypsies who are gathering outside the gates of Mayor Kalman Zsupan's manor to demand that he remove his pigs from their encampment which is located on the Barinkay estate. The Mayor refuses their request and insults Czipra, their queen; whereupon the queen tells him of a dream she has had, that the exiled Sandor Barinkay is to be reinstated upon his property and will return this very day. Otto, the mayor's right hand man, who is in love with the mayor's daughter, urges the mayor to be more tactful and not to rile the gypsies. Otto is ignored by the mayor so the gypsies hypnotize both of them to quiet them down. Mirabella, the mayor's housekeeper reprimands them for allowing the gypsies to make fools of them and insists that they both act more dignified. Count Kareska, civil commissioner, comes on the scene to announce the return of Sandor Barinkay, who is to take possession of his late father's estate. Before Barinkay can reach the scene, the count plots with the mayor to steal the treasure that lies hidden in the Barinkay castle. Barinkay enters, nostalgically remembering his childhood experiences, and vows never to leave again. Arletta learns that Barinkay has returned and offers him her hand in marriage. Her proposal delights the mayor and Kareska because they see in this act a chance to control half of the treasure. When Barinkay refuses her advances all are disappointed except Otto. Barinkay then meets the gypsy queen and extends to her and her tribe the same privileges they enjoyed under his father. He also meets Saffi, the queen's granddaughter and falls desperately in love with her. The gypsies proclaim him their Gypsy Baron, as was his father, which honor Barinkay accepts, but he has a favor to ask of the queen. He wants the hand of Saffi in marriage, which the queen promptly grants on the condition that it will be a gypsy marriage. Barinkay agrees to a gypsy marriage but Count Kareska objects to it because, he claims, it is not valid, and also the gypsies have no authority to proclaim any one baron. The act ends as Barinkay pledges himself to the romany life.

Act II

Act II opens outside the castle of Sandor Barinkay with the gypsies and their new baron hailing the dawn of a new day and the coming marriage of princess Saffi and Barinkay. This festive occasion is interrupted by the unwanted visit of the Mayor, Count Kareska, Arletta and Mirabella. Barinkay puts them off while he inspects the castle with Saffi. On their return, Czipra announces that she has the key to the treasure which she gives to Barinkay. The treasure is brought before all to see. The enraged Count Kareska shouts that he will report it to the governor and the entire treasure will be confiscated. He does not have to wait long for the governor himself, Graf Peter Homonoy, arrives at the estate seeking recruits for the war against the Turks. All the men are drafted by drinking the recruiting wine. Barinkay is put in charge of the recruits while Count Kareska is left behind to keep Saffi in custody, because of her Turkish ancestry, and the treasure assuring Barinkay of its safe-keeping.

Act III

Act III takes place in a state room of the palace in Vienna where the Victory celebrations are taking place. The gypsies, including Saffi and Czipra, have been invited to the affair but Count Kareska, not knowing this, proceeds to insult them. However, Homonoy, who is now the chancellor of Hungary, comes to their rescue and orders Kareska to leave the country or he will be forced to prosecute him for his disobedience in carrying out the order given in Zrinyi. The Count has no other choice but to leave. Zsupan and Otto return from the war with superficial wounds. They delight the ladies by extolling their false virtues. Mirabella and Arletta are happy for their safe return and promise to marry them. Barinkay returns from the battlefield, a hero, and with the rank of colonel. He is given a rousing welcome by all and Homony announces to them that the treasure will be returned to Barinkay intact, that he has been officially proclaimed the "Gypsy Baron," and that he will be permitted to take Princess Saffi for his bride.

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

Randall Thompson's

SOLOMON AND BALKIS

and

Lukas Foss's

THE JUMPING FROG OF CALAVERAS COUNTY

by

THE OPERA WORKSHOP

at

JOSEPH SMITH AUDITORIUM

One Performance only

Wednesday, August 17, 1960

General Admission $1.00 or Activity Card

8:15 p.m.

SOLOMON AND BALKIS

(the butterfly that stamped)

from "Just So Stories" by Rudyard Kipling

words and music by Randall Thompson

CAST

Solomon	Rod Zabriskie
Balkis	Marlene Petersen
Butterfly	Richard Brimhall
Butterfly's Wife	R'Lene Jensen
Egyptian Queen	Clare Schroeter
Other Queens:	
Mesopotamia	Marie Keeler
	Judith Owen
	Hope Morgan
Ethiopia	Sue Morgan
	Jane Reese
Abyssinia	Diane Christensen
	Vicki Sexton
Persia	Joan Clark
	Melva Allred
China	Mary Alice Stoffel

THE STORY

The wives of Solomon are causing him a lot of bother with their quarreling. Balkis, his favorite wife, implores the king to use his magic power to impress them enough to humble them, but Solomon refuses on the grounds that the use of his magic power in the past to show-off has caused him great shame. However, to settle the quarrel between a butterfly and his wife, King Solomon allows his magic powers to be used by the butterfly to impress his wife. He permits the butterfly to cause Solomon's castle to disappear and then return. This act not only settles the butterfly's problem, but solves Solomon's as well, thanks to the quick thinking of Balkis.

PRODUCTION STAFF

Director	Brandt B. Curtis
Choreography and Staging of "Solomon and Balkis"	Phil Keeler
Technical Director	Wayne Phillips
Stage Designer	Charles Henson
Costumes	Laura Porter
Accompanists	Barbara Allen
	Wayne Mayberry

THE JUMPING FROG
OF CALAVERAS COUNTY

Libretto by Jean Karsavina — music by
after a story by Mark Twain — Lukas Foss

CAST

Smiley ..... Alvaro Mendoza
1st Crapshooter ..... Otto Stone
2nd Crapshooter ..... Norman Oliphant
Stranger ..... Gene Blinco
Lulu ..... Diane Love
Uncle Henry ..... J. Ross Mortensen
Guitar Player ..... Dee Green

TOWNSPEOPLE

Bryant Adams
Melva Allred
Richard Brimhall
Gerry Collinwood
Hope Mortensen
Judith Owen
A. Glenn Pratt
Jane Reese
Alfred Saliman
Vicki Sexton
Mary Alice Stoffel
James D. Sullivan
Phillip Thomas
Bob Turner
Deanna Turner

THE STORY

Smiley has trained a frog to out-jump any frog in Calaveras County, California. A stranger disagrees and wagers that any ordinary frog can beat Dan'l Webster, the frog. Smiley accepts the bet and goes to get the stranger a frog. While Lulu is getting the stranger a bite to eat, he stuffs the frog with buckshot. Uncle Henry informs the townspeople about the bet and takes side bets on the jumping match. Smiley returns with a frog for the stranger. The match begins but Dan'l Webster does not budge. The stranger collects the money and leaves town, but Smiley discovers he has been tricked. The stranger is dragged back to town and "shaked down" for all his money and then is run out of town while the townspeople sing praises to Dan'l Webster, the frog.

PRODUCTION STAFF (continued)

Musical Assistants ..... Gaile Woodruff
Royce Campbell
Lights ..... Keith Wright, Marge Potter,
Sharon Johnson, Owen Jensen
Props ..... Leona Lee, Gwen Nelson
Make-up ..... Melva Allred
Scenery ..... Stagecraft Class

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